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AUTHOR Maurstad, Betty L.
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ABSTRACT

A collection of papers which were presented at two series of seminars sponsored by the Michigan Library Association are concerned with the role of public libraries in providing services and developing collections dealing with the contemporary arts. The papers included are: (1) Public Library Programs and the Arts, a discussion of the public library as a cultural center, fostering the arts in its community; (2) Trends in Contemporary Music, a discussion followed by a bibliographic survey of selections from recent literature and basic information sources; (3) Modern Architecture/Art, a synopsis of the seminar discussion with bibliographies on both subjects; (4) Trends in Contemporary Movies, a brief discussion of content, technology, and style, with a bibliographic survey; and (5) Funding for the arts, a brief survey of the current situation with a bibliography on private and public sources of funding. (AP)

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THE LIBRARY AND THE CONTEMPORARY ARTS

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Betty L. Maurstad, Editor

Proceedings of the Series of Seminars

Sponsored by the Michigan Library Association

in cooperation with

The Michigan Council for the Arts and

Wayne State University, Division of Library Science

and held at

Henry Ford Centennial Library

Dearborn, Michigan, February-March 1976;

and Grand Rapids Public Library

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CONTENTS

Preface, by <i>Betty L. Maurstad</i>	v	Bibliographic Survey, by <i>Betty L. Maurstad</i>	50
1. The Library and the Contemporary Arts— Public Library Programs and the Contemporary Arts, by <i>Genevieve M. Casey</i>	3	Contemporary Art: A Bibliographic Survey, by <i>Betty L. Maurstad</i>	60
2. Contemporary Music— Trends in Contemporary Music, Surveying an Enigmatic Landscape, by <i>Martin M. Herman</i>	15	4. Contemporary Film— Trends in the Movies in the 1970s (And Beyond), by <i>James L. Limbacher</i>	71
Contemporary Music: A Bibliographic Survey, by <i>Betty L. Maurstad</i>	31	Contemporary Film: A Bibliographic Survey, by <i>Betty L. Maurstad</i>	75
3. Contemporary Architecture/Art— Modern Architecture, by <i>Wayne Andrews</i>	45	5. Fund Sources for Library Programs in the Arts— Funding for the Arts, by <i>Gertrude Pinkney</i>	87
Contemporary Architecture: A		Funding for the Arts, Private and Public Sources: A Bibliography, by <i>Gertrude Pinkney</i>	92

PREFACE

The papers collected in this publication are, with minor revisions, those presented at the two series of Seminars concerning *The Library and the Contemporary Arts* — held at the Henry Ford Centennial Library in Dearborn and at the Grand Rapids Public Library — which were attended by Michigan librarians and by friends of libraries.

The Seminars, made possible by a grant from the Michigan Council for the Arts to the Michigan Library Association for implementation by the Division of Library Science of Wayne State University, were organized for the purpose of assisting librarians both to evaluate and build library collections and services in the contemporary arts, and to serve as catalysts for local community arts.

Local public libraries are in a unique position to act as

cultural information centers for their communities and traditionally make available both print and "nonprint" materials which concern the arts of the past and the present. Among the print materials are histories and criticisms of the several arts, monographs, instruction manuals, periodicals, and bibliographies; among typical "nonprint" materials are reproductions of works of art, recordings of music and of the spoken word, and films and filmstrips.

Libraries also foster the arts in their communities by sponsoring art exhibitions and craft shows, concerts, poetry and drama readings, theatre productions, film forums, etc., thus providing a "showcase," as it were, for local creative endeavors. Libraries, by bringing various cultural groups in a community together, also act as catalysts, and are a channel of information concerning arts programs.

In a rapidly changing social and aesthetic climate, traditional guidelines for selection of library materials may no longer be adequate. And in order to assist librarians in building collections and services reflective of the *contemporary* arts, this series of Seminars has sought to explore the arts of the present — music, architecture, art, and the film — to survey the literature and bibliography of these arts, and to investigate library programs in the arts and sources of funding for such programs.

We are deeply indebted to the many persons whose knowledge and generous assistance have permitted these Seminars to be, in fact, achieved. Mrs. Frances Pletz, Executive Secretary, Michigan Library Association, was the Project Director, and serving on the Advisory Committee were Thomas Alford, Director, Macomb County Library; Jame Cameron, Member, State Board for Libraries; Mark Crum, Director, Kalamazoo Public Library; Elizabeth Garver, Children's Librarian, Kent County Library; Eileen Losey, Librarian, Kingswood School, Cranbrook; and Thomas Lyons, Audio-Visual Services, Kresge Librarian, Oakland University.

The scholars of the several arts and of librarianship who presented major papers at the Seminars held both at the Henry Ford Centennial Library in Dearborn and at the Grand Rapids Public Library were Genevieve Casey, Professor, Division of Library Science, Wayne State University, speaking on "Public Library Programs and the Contemporary Arts"; Martin M. Herman, Professor and Chairman, Humanistic Studies, Monteith College, Wayne State University, speaking on "Trends in Contemporary Music: Surveying an Enigmatic Landscape"; Wayne Andrews, Professor, Art and Art History, Wayne State University, speaking on "Modern Architecture"; John Hallmark Neff, Curator of Modern Art, Detroit Institute of Arts, speaking on "Trends in Contemporary Art"; James L.

Limbacher, Audio-Visual Librarian, Henry Ford Centennial Library, speaking on "Trends in the Movies in the 1970s (And Beyond)"; and Gertrude Pinkney, Head, Reference and Interloan Department, Wayne County Federated Library System, speaking on "Funding for the Arts" and the bibliography she had compiled, "Funding for the Arts, Private and Public Sources". Betty L. Maurstad, Assistant Professor, Division of Library Science, Wayne State University, discussed "A Bibliographic Survey" of each of the arts: music, architecture, art, and film.

The Seminars held at the Henry Ford Centennial Library in February and March 1976 were welcomed by Rollin P. Marquis, Director of the Library; and Joseph Zendell, Field Services Coordinator, Michigan Council for the Arts, discussed the Council's purpose and programs. The Dearborn Seminars also featured a panel discussion on "Library Programs in the Contemporary Arts" in which the participants, led by Professor Casey, were Beatrice Adamski, Director, Hamtramck Public Library; Lenore Churgay, Community Relations Librarian, Henry Ford Centennial Library; and Sharon Vaive, Outreach Librarian, McGregor Public Library.

The Seminars held at the Grand Rapids Public Library in May 1976 were, in the absence of Alberta Massingill, Director of the Library, welcomed by Lucy Skuja, Art Librarian, Grand Rapids Public Library. A panel discussion

on "Library Programs in the Contemporary Arts," again led by Professor Casey, included Kristin Abraham, Young Adult Librarian, Grand Rapids Public Library; Forrest Alter, Head, Art, Music, Drama Department, Flint Public Library; and Patricia Feehan, Assistant Coordinator, Children's Services, Kent County Library.

The Michigan librarians and friends of libraries who attended the Seminars in Dearborn and Grand Rapids were also, in a very real sense, participants, and their involvement with and evaluation of the series is deeply appreciated.

I also wish to express my appreciation for the assistance of my colleagues in the Division of Library Science of Wayne State University, Freddiemae Brown and Patrick Max. And special thanks are given to Robert E. Booth, Director, Division of Library Science, Wayne State University, for his interest in this program and his encouragement, and to Professor Genevieve Casey, whose assistance with this series of Seminars has far surpassed her direct participation noted above.

Betty L. Maurstad
Assistant Professor
Division of Library Science
Wayne State University
January 1977

1. The Library and the Contemporary Arts

**PUBLIC LIBRARY
PROGRAMS AND THE
CONTEMPORARY ARTS**

by

GENEVIEVE M. CASEY

*Professor, Division of Library Science
Wayne State University*

"The special challenge to the public library," wrote Lowell Martin as he speculated on the role and structure of metropolitan libraries, "is not only whether it can follow change as it has in the past, but whether it can be part of a movement that leads our civilization from a revolution aimed at productivity to a revolution aimed at value."¹ The arts — painting, sculpture, photography, the film, music, theatre, the dance, and literature, as well as the crafts — traditionally reflect that aspect of human experience which relates to value.

This essay, based on reports in library literature between 1970 and 1975, will attempt to investigate how well public libraries in the seventies are responding to Lowell Martin's challenge to lead their communities (no matter how modestly) toward a "revolution aimed at value." It will review how librarians perceive themselves in this cul-

tural revolution — how and to what degree they see themselves responsible for fostering the arts in their communities. It will summarize some of the major programs in the arts provided by normative public libraries in the United States and Canada, what the objectives and content of these programs are, how they fit into the rest of the library's service programs, how they relate to other community agencies, what target groups they are designed to reach, how they are funded and structured.

The idea of the library as a cultural center is not new, although in today's pluralistic world it has taken on an entirely different flavor. There was a time when the public library was an important agency of acculturation for the immigrants flowing into the Atlantic ports. It was assumed in those days that America was the great melting pot, and that ethnic differences could and should melt into the amalgam of a new American culture. Within this concept, the public library was a highly useful institution. Leo Rosten's *Education of Hyman Kaplan*² contains a charming picture of what the public library meant to one Russian-Jewish immigrant in that period. Today, the new immigrants to the cities, frequently from the fields and mountains of our own southern and border states, from Puerto Rico and from Mexico, are a very different breed. We, and they, are convinced that the strength of this country depends upon the accentuation of a variety of

cultural and ethnic traditions. Consequently, the role of the public library has shifted from one of acculturation to one of preserving different cultural traditions and of providing a showcase for them.

In September 1969 the College of Librarianship in Aberystwyth, Wales, invited a group of administrators of traditional art agencies — museums, art schools, art societies — and several creative artists to meet for a week with a group of librarians to probe the role of the public library in the arts.³

The delegates to this conference saw the public library in three possible stances:

1. "Cautious Traditional" — opening the library premises to arts groups, with the librarian acting as paid liaison officer and promoting his book resources

2. the "Expanding Traditional" stance — with the librarian as an impresario, conducting an elaborate festival of events, in touch with the world of professional artists, in his/her own right — and

3. "New Conception" — creating in the library, through the use of available technologies, an entirely new and unexplored ambience not yet experienced.⁴

What might this "new conception" of the role of the public library be? The delegates thought about the library, in a very profound sense, as a "bridge between the general public and the artist." They envisioned the library

of the future not so much as an art gallery or a space where things happen, but rather as "a place from which influences spread out into people's homes — indeed into their minds — that most private of all places." They extended the egalitarian view that "everybody has a right to enjoy equally the arts" to the more ambitious concept that "not only has [everyone] the right to enjoy works of art, but also to create them." Thus, in fostering individual creativity, and to a lesser degree, in providing a showcase for this creativity, the delegates saw the public library's most exciting role.

If one accepts the premise of the Welsh delegates that the public library's challenge is to create an ambience, an environment conducive to individual creativity, what might that environment be like?

Surely, to begin with, a lively, stimulating, attractive atmosphere in which the artist or prospective artist feels warmth, support, respect for the life of the spirit, respect for himself as a person and an artist. The creation of such an atmosphere is a highly personal matter dependent upon the quality of the whole library staff. It is the atmosphere the little slum-child, Francie, in *A Tree Grows in Brooklyn*, found so nourishing and so satisfying. It is the atmosphere Harriet Arnow wrote about so warmly in her novel *The Dollmaker*. It is the atmosphere, by no means universally, but commonly found in public libraries.

In addition, however, to the need for a generally supportive atmosphere, David Hamilton, a performing artist, speaking on "Library and Information Needs of Creative and Performing Artists"⁵ at a user conference called by the National Commission on Libraries and Information Science, identifies another basic need: the artists's need for contact with the work of other artists for imaginative stimulus. This is the reason that artists congregate in colonies, the reason they flock (or used to flock) to Paris and New York. Now, however, according to the delegates at the Welsh conference, "reproduction has technically improved to the point where the difference between the original and the reproduction disappears."⁶ Now, given an adequate collection of prints, discs, tapes, films and slides, the riches of the great museums and concert halls of the world, with all their potential for stimulating new levels of creativity, can be truly available in a local public library.

In addition to making available reproductions of the works of recognized classic and contemporary artists, public libraries often provide a showcase for the works of unrecognized, local artists and this meets another creative need described by David Hamilton — the need for an audience. Essentially, if the creative act be an act of communication, then the artist needs someone to receive his message. Indeed, it might be argued that the periods

in history which saw a great convergence and flowering of artistic talent, may have occurred at times and places where there were great audiences. The fostering of a knowledgeable and appreciative public may be one of the public library's most important contributions to the arts.

In preparation for the January 1975 issue of *Library Trends* on "Music and the Fine Arts," Walter Allen, an associate professor in the library school of the University of Illinois, surveyed 150 arbitrarily selected public libraries serving between 33,000 and 3 million people in the 48 contiguous states about their services in music and the fine arts.⁷ Eighty percent of the libraries responded to Dr. Allen's query. The following table details the materials provided by these responding libraries and the percentage of the libraries by which they were offered:

TABLE 1
MUSIC AND ART MATERIALS AVAILABLE
IN SELECTED PUBLIC LIBRARIES

Materials	Percentage of Libraries Providing
Classical Music	
—on disc, tape, or cassette	95

Current Jazz	
—on disc, tape, or cassette	75
Rock and Country Music	
—on disc, tape, or cassette	72.5
Subscriptions to Periodicals	
—on art, architecture, photography	66
Museum Catalogs	40
Films on Art Subjects	33
Art Slides	
—for circulation	40
Framed Art Prints	
—for circulation	70

Table 2 details the services reported by the public libraries responding to Dr. Allen's survey:

TABLE 2
ART SERVICES OFFERED BY
SELECTED PUBLIC LIBRARIES

Services	Percentage of Libraries Providing
Circulating Playing Equipment	14
Showing Films on Art Subjects	33

Art Exhibits	75
Lectures on Arts Topics	33
Instruction in Arts and Crafts	21
Providing Study Space for Artists	(1 library)
Information on Community	
Arts Activities	94
Recorded Concerts	42.5
Providing Listening Rooms	33
Practice Rooms	(10 libraries)

William J. Dane in a state-of-the-art summary on "Organizational Patterns in Public Libraries"⁸ (in the arts) identifies four major ways by which most libraries foster the arts:

1. lending materials
2. answering reference questions and providing biographic and bibliographic aid to art collectors
3. providing listening facilities for tapes and discs, taping equipment, slide viewers, cameras, etc., and
4. scheduling and installing art exhibitions.

Much of the recently reported activities of public libraries and the arts has been focused toward disadvantaged and minority groups, often with the intention of fostering ethnic pride and/or a more positive self-image. Eleanor Brown in her survey of *Library Service to the Disadvantaged*⁹ describes many such innovative pro-

grams offered by public libraries from Connecticut to California.

The New Haven (Connecticut) Free Public Library established, in the mid-sixties, "neighborhood cultural centers" in disadvantaged neighborhoods — offering programs in creative dance, puppet shows and puppet making, art exhibitions, film showings, street corner storytelling, theatre (set designing, costuming, writing, acting), music classes and clubs, and painting and sewing classes.¹⁰ The St. Louis Public Library in 1968, using a federal grant of \$80,000, deposited in an inner city Black housing project a collection of resource materials which included not only books, but also records, films, slides, art prints, posters, and even pieces of sculpture.¹¹ At the Venice Branch of the Los Angeles Public Library, serving the city's highest concentration of Black and Mexican Americans, librarian Don Roberts pioneered a whole cluster of arts activities — family craft workshops, young talent shows, and puppet performances.¹² The Free Library of Philadelphia has sponsored several Black Arts Festivals which featured art exhibitions by local artists, films, interpretive reading, Black poetry, and an Afro fashion show.¹³

Two of the most ambitious programs, both designed to promote multicultural understanding and both funded by the National Endowment for the Humanities, were sponsored

by the public libraries of Brooklyn and Tulsa. "Voices of Brooklyn"¹⁴ was a city-wide, yearlong project to "acquaint the diverse peoples of Brooklyn with the variety of humanistic traditions" within the city and "to involve people of various cultures in a common cultural undertaking." The project stressed the "communication arts" — music, poetry, drama, lecture, and the visual arts. In the various branch libraries of the Brooklyn system, one presentation a week was scheduled, from September to May, featuring one of these arts as it was expressed by one ethnic group, along with interpretive comment and audience discussion. At the end of the series, the Library published an anthology of local arts.

The Tulsa City/County Public Library in 1972 embarked upon a comprehensive program focused around the cultures of six ethnic groups in Tulsa.¹⁵ "Pride in Heritage," in cooperation with the University of Tulsa and the Arts Council of Tulsa, offered a series of quality programs in the main library and the branches which attracted large audiences from every level of Tulsa society and documented that shared pleasure in the arts can bridge social, educational, economic, and cultural gaps between individuals and groups in a community.

At an institute on the improvement of American Indian use of the library,¹⁶ held at the University of Oklahoma in 1970, school librarians testified to the value of creative

activities — such as art displays, legend writing and telling, arts and crafts contests, and community-wide Indian arts festivals — in the stimulation of interest in Indian children and their families.

The Outreach Committee of the New York Library Association, about a year ago, published a report on outreach programs in public libraries in New York state between 1965 and 1972.¹⁷ Among the trends noted in this seven-year survey were the circulation of audiovisual materials as well as books, and activities such as concerts, arts and crafts workshops, ethnic programs and exhibitions, and trips to the theatre. Mural painting, using neighborhood artists, has been sponsored by the Chicago Public Library,¹⁸ and by the Los Angeles Public Library.¹⁹

Although the disadvantaged have been the primary target of many innovative arts programs by public libraries, several libraries report community-wide programs and festivals, often in cooperation with traditional arts agencies. Writing in the *Ontario Library Review* in March 1974,²⁰ Katherine Punch describes a highly successful arts festival in which the Public Library of Sault Ste. Marie, Ontario, was the catalyst bringing a wide range of community agencies and groups together for a total effort which drew thousands of people to this northern city.

The Idaho State Library, funded by a \$15,000 Arts and

Humanities Grant to be locally matched, stimulated a wide variety of arts programs initiated by public libraries throughout the state. The purpose of the project was to bring the arts to citizens of all ages in this sparsely populated state.²¹ The Michigan Library Association's current project to inform librarians in two regions of the state about materials and services in the contemporary arts, sponsored by the Michigan Council for the Arts, may spark similar statewide activity.

Also under a grant from the National Endowment for the Humanities, the Southwestern Library Association recently completed a six-month "humanities planning project" which is expected to lead to an eighteen-month series of regional programs focusing on the effectiveness of the library as a community cultural center — relating academic humanities to the current concerns of the general adult public.²²

Buffalo and Erie County (New York) Public Library, with a grant from the National Endowment for the Arts, co-sponsored a twenty-five-week film-lecture series using documentaries and experimental and landmark historical films.²³ In an effort to widen public access to cultural events and institutions, the Newton (Massachusetts) Public Library lends its patrons membership cards to such institutions as the Boston Museum of Fine Arts, the Massachusetts Horticultural Society, or the National Wildlife

Federation in Washington, D.C. These cards usually provide free admission and special discounts at museum gift shops.²⁴

Carol Egan, in an article in the *Catholic Library World*, September 1974,²⁵ describes a cooperative program among sixty-eight public libraries in suburban Chicago to collect and circulate tape cassettes and framed art prints. Out of the Chicago experience she draws practical information on sources of material, on selection principles, on organization, and on evaluation of collections.

The Bicentennial is currently occasioning many arts programs in public libraries.²⁶ The Boston Public Library, for example, is developing a five-part multimedia "Images of the City" show. The American Revolution Bicentennial Commission has awarded to the Fairbanks (Alaska) Public Library — which until recently has had no permanent art collection — funds to purchase the last four available Rockwell Kent Alaskan paintings as the beginning of a permanent art collection. The Brooklyn Public Library has set up a Bicentennial display featuring "Contemporary Crafts with Origins in Colonial America," with work done by Brooklyn artists.²⁷ The Minneapolis Public Library has developed a photographic exhibition documenting the history of domestic architecture, ranging from the first house built in Minneapolis and houses lost in urban renewal to distinctive contemporary houses.²⁸

Accounts of programs similar to those detailed above could be multiplied almost indefinitely and would seem to document that public libraries in the United States and Canada are committed to fostering the arts — at least in an "expanding traditional" mode.

Although most libraries in reporting activities in the arts are less than explicit about objectives, one can read between the lines that they aim to foster the quality of life in their communities, to foster ethnic pride and appreciation for other cultures, to encourage a more positive self-image among disadvantaged children, young people, and adults — and often, simply to promote wider use of all library resources.

The target groups to whom library programs in the arts are aimed are varied and often include the total community, although there has been emphasis, especially during the sixties, on minority and disadvantaged groups.

There is substantial evidence that public libraries are working with traditional art agencies — art museums, symphonies, art schools, theatre groups, etc. — either as members of a community arts council, or as catalysts and leaders in total community efforts.

Outside funding — from such agencies as the National Endowment for the Humanities and the Michigan Council for the Arts, as well as special Bicentennial grants — has encouraged library programming in the arts, but, overall,

one gets the impression that at least the public libraries reporting accept the role of fostering the arts as a part of their ordinary ongoing services. Claire Lipsman's study on the *Disadvantaged and Library Effectiveness* revealed, however, that only six of the fifteen major public libraries surveyed perceived the cultural enrichment of their communities as a major goal.²⁹ Boards of six other libraries expressed doubt about whether arts programming — targeted to the disadvantaged — was within the library's role. Library staff, in eight of the fifteen libraries, were of the opinion that the library should offer only facilities and materials. The ambivalence of librarians and trustees to an aggressive stance by the public library toward programming in the arts was also encountered by sociologist Nancy Feldman in her evaluation of the Tulsa City/County Library's "Pride in Heritage" program.³⁰

The widespread availability of discs, tapes, slides, prints, and films in public libraries, documented by Walter Allen and William Dane, would indicate that libraries are at least gathering the materials which enable them to implement the "new conception" envisioned by the Welsh Conference. Another indication of library concern for art exhibitions and displays is the regular feature of the American Library Association's *Booklist* on "Traveling Educational Exhibits," the first of which appeared in October 1973;³¹ this column acquaints librarians with

sources of traveling art exhibitions — including information on their content, scope, rental fees, etc. The Monroe (Michigan) County Library has embarked on a project, with some grant funds, to purchase original works by local artists for the permanent collection of the library.³²

In summary, the literature on public library programming in the arts would suggest the conclusions:

1. that such programming is widespread and varied
2. that many libraries are still at the "cautiously traditional" level, believing that their role is only to provide space and materials
3. that the inclusion of audiovisual, nonprint media in public library collections is general, if not universal, and may lead in the future to more aggressive fostering of the arts, and
4. that many libraries are cooperating with traditional arts agencies and a few act as catalysts, bringing them together into community arts councils.

Finally, the literature documents that state libraries and state library associations, with the help of relatively small grants from state and federal agencies, can play a strong leadership role in encouraging public libraries to undertake creative programs in the arts.

Footnotes

¹Lowell Martin, "The Role and Structure of Metropolitan Libraries," in *The Metropolitan Library*, ed. by Ralph Conant and Kathleen Molz. (Cambridge, Mass.: MIT Press, 1972), p. 186.

²Leo C. Rosten, *Education of Hyman Kaplan* (New York: Harcourt, 1937).

³David E. Gerard, ed., *Libraries and the Arts* (Hamden, Conn.: Archon Books, Shoestring Press, 1970), p. 215.

⁴*Ibid.*, pp. 33-34.

⁵David Hamilton, "Library and Information Needs of Creative and Performing Artists," in *Library and Information Needs of the Nation: Proceedings of a Conference on the Needs of Occupational, Ethnic and Other Groups in the United States*, [United States National Commission on Libraries and Information Science, 1974.]

⁶Gerard, ed., *Libraries and the Arts*, p. 36.

⁷Walter C. Allen, "Service," *Library Trends* 23 (January 1975): 361-69.

⁸William J. Dane, "Organizational Patterns in Public Libraries," *Library Trends* 23 (January 1975): 329-48.

⁹Eleanor F. Brown, *Library Service to the Disadvantaged* (Metuchen, N. J.: Scarecrow Press, 1971).

¹⁰*Ibid.*, p. 89.

¹¹*Ibid.*, p. 243.

¹²*Ibid.*, p. 102.

¹³*Ibid.*, p. 243.

¹⁴Dorothy Nyren, "Voices of Brooklyn: Report on a Project Funded by the National Endowment for the Humanities," *Wilson Library Bulletin* 46 (January 1972): 443-45.

¹⁵Roderick G. Schwartz, "Pride in Heritage: One Library's Approach," *Wilson Library Bulletin* 46 (January 1972): 431-35.

¹⁶Lotsee P. Smith, ed., *Resources and Procedures for Improving the American Indian Use of Libraries* (Norman, Okla.: University of Oklahoma School of Library Science, 1970), pp. 4-6.

¹⁷"Outreach," in *New York: A Seven Year Review*, *Library Journal* 100 (April 15, 1975): 720.

¹⁸"Library Programming: Something for Everyone," *Library Journal* 100 (April 15, 1975): 720.

¹⁹"Libraries Seek Broad Cultural Role," *Library Journal* 100 (February 1, 1975): 257.

²⁰Katherine Punch, "The Algoma Fall Festival, 1973: An Experience in Community Action," *Ontario Library Review* 58 (March 1974): 11-14.

²¹"Arts for All Idaho: The Year That Was," *Idaho Librarian* 25 (January 1973): 19-22.

²²"Libraries and Culture: Local and Regional Initiatives," *Library Journal* 100 (August 1975): 1371.

²³"Libraries and Culture: Poets, Films, etc.," *Library*

Journal 100 (May 15, 1975): 912.

²⁴*ibid.*

²⁵Carol M. Egan, "Tape Cassettes and Framed Art Prints in the Public Library," *Catholic Library World* 46 (September 1974): 52-57.

²⁶"Planning for the Bicentennial," *American Libraries* 6 (March 1975): 146-47.

²⁷"Bicentennial Programming: Plans, Crafts, Authors," *Library Journal* 100 (June 15, 1975): 1181.

²⁸"Library Programs: Something for Everyone," *Library Journal* 100 (June 15, 1975): 1180.

²⁹Claire K. Lipsman, *The Disadvantaged and Library Effectiveness* (Chicago: American Library Association, 1972), pp. 31-36.

³⁰Nancy G. Feldman, "Pride in Heritage — or Resentment? A Sociologist Analyzes Library Staff Reaction," *Wilson Library Bulletin* 46 (January 1972): 436-40.

³¹"Traveling Educational Exhibits," *Booklist* 70 (October 1, 1973): 153-54.

³²"Library Programs: Something for Everyone," *Library Journal* 100 (March 15, 1975): 549.

2. Contemporary Music

18

TRENDS IN CONTEMPORARY MUSIC: SURVEYING AN ENIGMATIC LANDSCAPE

by
MARTIN M. HERMAN

*Professor and Chairman, Humanistic Studies
Monteith College, Wayne State University*

Listen carefully to the following brief musical example (it's the very conclusion of Tschaikowsky's *Symphony No. 4*). As you listen, be aware that you will be asked to consider a series of questions about music which I will pose when the work has concluded — questions which I prefer not to suggest before you have heard the work.

Musical example:

Tschaikowsky, *Symphony No. 4* in f minor, op. 36.
4th Movement, Allegro con fuoco: conclusion.

Now, how might the meaning of the music which you have just heard best be characterized? What words would serve most appropriately to describe it? How apt would you consider some or all of the following: exciting, powerful, dynamic, uplifting, thrilling, stirring, energetic, vigorous, forceful, rousing, etc.?

If these adjectives do in fact describe the meaning of this work, to what quality or qualities of music do they

refer? What do they describe? *How* does this piece of music mean? Indeed, *how* does any piece of music mean? *Why* does music mean? *What* does music mean?

Let me propose a thesis:

Thesis¹

Musical compositions present an array of auditory patterns which, in their organization — in their significant formal structures — are very similar, or perhaps even identical, to the psychological and physiological patterns which lie at the base of real emotions. These two types of structures — auditory, on the one hand, and physical or psychological on the other — are, *with respect to their form*, virtually identical. Auditory patterns produce music; physio-psychological patterns produce emotions.

Personal experience tells us that emotions are essentially dynamic in character — they occur in time, and are infused with movement. Personal experience, likewise, reveals that music, too, is essentially dynamic — its events also occur in time and are similarly infused with movement.

Considered in conjunction with the Thesis proposed above, this fact suggests that music is able to convey meaning because musical events and musical processes provide analogs for the emotional events and processes

experienced in life. Musical experiences, thus, tend to mirror the essential shape of every-day experiences. The accumulation of suspense and tension which is felt while listening to a powerful piece of music is relieved by the release provided when the tensions are musically resolved in an artistically satisfying manner. If an appropriate resolution is not provided, or if the musical syntax is foreign and unclear, discomfort, boredom, and dissatisfaction are likely to follow.

Expectations are either fulfilled or frustrated in music, as in life, for dynamic processes are central to both. Music's ability to communicate meaning and embody experience is intimately related to the fact that its patterns, like those of life, are cyclic — they fluctuate between stasis and kinesis, growth and decay, the accumulation and resolution of tension. In short, rise and fall, struggle and fulfillment, action and repose, agitation and relaxation, are paired antithetical terms which describe what happens in both music and life.

While this explanation appears eminently reasonable, it, nevertheless, remains a very twentieth century type of explanation, the type of explanation which a social psychologist steeped in *gestalt* theory might offer. And as such, it is only one, albeit a very convincing one, of the many notions which have been proposed through the centuries about *How*, *Why*, and *What* music means.

Indeed, the fact that music is simultaneously the most concrete and the most abstract of all the arts makes it an unceasingly fascinating phenomenon. It is concrete and direct because musical events intrude themselves directly on to the sensing mechanism — no intellectualization is required between stimulus and response. It is abstract and vague because musical events are essentially unable to denote or designate specifically non-musical meanings with any degree of precision.

And yet, most people believe that because music does in fact move them, it somehow possesses the ability to communicate meaning. Personal experience again testifies to the fact that physical sensations and psychological processes become inextricably engaged in the presence of musical stimuli, and as a consequence, emotional response is evoked and meaning is communicated.

Throughout the history of Western civilization — from Plato and Aristotle down to the most recent aestheticians who have concerned themselves with the problems — philosophers, with few exceptions, have affirmed this belief in the ability of music to *evoke emotional responses* and to *communicate meaning*. Composers have long held that music possesses affective power, and listeners have testified, with remarkable consistency, that music does in fact arouse feelings and communicate meaning. Such ideas, it should be noted, are in no way limited to Western

thought, for the musical thinking of the Orient, thinking in which musical elements frequently carry moral or ethical implications, generally supports the proposition that music is emotionally expressive and meaningful.

Because of its abstract and non-representational nature, every age and every culture has had to consider the fact that music does indeed possess some elusive quality, a quality which seems to defy precise definition. And in attempting to isolate, understand, and describe this quality — in order to get at the true meaning of music — every age has provided its own answer, an answer which suited its individual needs, an answer uniquely its own.

The staggering variety of answers which have been suggested only serves to underline the struggle endured in attempting to isolate this abstract component, the unending quest to define music absolutely for once and for all. At various times, music has been declared: (1) metaphysics; (2) a speculum and mirror of an ideal universe; (3) the ethical made manifest to the senses; (4) a sounding analog for human passions; (5) the distillation of pure emotion, a means for making the ineffable palpable.

Lest you think that these ideas are far-fetched, or have been proposed by some group of imaginative visionaries and radical crackpots, I assure you that they emanate from the minds of some universally acknowledged

heavyweights in the thought department:

1. To Pythagoras and Plato, music was the force that regulated the universe and explained its organization through the mathematical relationships embodied in the physical frequencies and intervals of its sounds; indeed, to the Greeks, music was simultaneously art and science — a complex, multifaceted, and metaphysical matter

2. The Middle Ages thought of music principally along neo-Pythagorean and neo-Platonic lines; and it remained for Boethius, Cassiodorus, and St. Augustine to provide a Christian framework within which the Greek view could be codified and contained

3. To Descartes, the apostle of reason, all emotions had precise and definable musical equivalents; in *Les passions de l'âme*, he carefully catalogued and classified each of the human passions and indicated its musical equivalent

4. For a philosopher of the Enlightenment, music was matter in motion

5. And to a nineteenth century Romantic, music became the language *par excellence* of the emotions — it was an irrational mode of speech which embodied more, by being nonspecific, than any patently referential means of communication could possibly designate; consequently, it was considered the most perfect of the arts: its lack of specificity was regarded as an attribute; its ability

to remain non-representational permitted it to express the inexpressible, to achieve an intensity of feeling unattainable by any other means.

To summarize, I would like to paraphrase a passage adapted from *The Art of Music*, a fine and perceptive book written by Beekman Cannon, Alvin Johnson, and William Waite:

The variety of answers is in itself an indication of the complex role that music has played in man's experience. The power of music to evoke a response has led man to make it a part of his most important activities. It has been employed in his religious rituals; it has accompanied him at work and leisure; and it has been used as a means of education. The mysterious capacity of music to arouse physical and psychological reactions has also made it a matter for metaphysical speculation since the earliest time. It has been woven into myth, and it has inspired philosophers and scientists.²

Now, how does all of this relate to the twentieth century musical scene? What light, if any, does it throw on the way in which we respond to music and the range of musical experiences to which we are exposed?

In a general way, I have tried to demonstrate that the very act of responding to music is predicated on the assumption that — *consciously or unconsciously* — we each formulate *expectations*, expectations which have

physical, emotional, and intellectual dimensions. And the satisfaction which we derive from experiencing a specific musical composition is a function of how completely our expectations are fulfilled.

In my opening remarks, I attempted to introduce the subject of expectations and expectation fulfillment by relating it to the question of musical meaning. *How? Why? What does music mean?* Moving from meanings found in a specific musical composition, to the formulation of a Thesis which explained these meanings subscribed to by people at different times and in different places, the approach was general, and the intent was to direct attention to the problem of expectation fulfillment as it manifests itself in a broadly philosophical context. But expectations arise in virtually every area associated with creating, performing, and responding to music.

Consider, for a moment, the questions raised in the following two outlines:

- I. The Role and Function of Music, Music Makers (Composers and Performers), and Audiences
 - A. Music
 1. What is it?
 - a. Casual Data — self-contained and self-sufficient?
 - b. Crafted Object?

- c. Metaphoric Statement — abstracted experience, ordered emotion, objectified feeling?
- d. Spiritual Vision?
- 2. How is it made? What are its stylistic characteristics? What is the nature of its language — its vocabulary, grammar, and syntax?
 - a. Simple or Complex — easily apprehended, or perceived with difficulty?
 - b. Systematic or Casual — tightly or loosely structured?
 - c. Specified or Improvised — strictly or flexibly determined?
 - d. Traditional or Innovative — accepted or questioned authority?
 - e. Architectonic or Evocative — essential meaning embodied in organization or sound?
- 3. To whom is it addressed?
 - a. A General Audience — everyone?
 - b. A Specific Audience — a selected group?
- 4. How is it used? What purpose(s) does it serve?
 - a. Solely Pleasurable — decorative, entertaining, diverting?
 - b. Solely Practical?
 - 1) Functional in its own right
 - a) Didactic — to teach, instruct, indoctrinate?

- b) Cathartic — to purge or release?
- c) Therapeutic — to cure?
- d) Magic — to possess?
- 2) Functional in an ancillary capacity
 - a) To Accompany a Spiritual Activity — i.e., liturgical music?
 - b) To Accompany a Physical Activity — i.e., dance music, work music?
- c. Solely Theoretical?
 - 1) As a Science — acoustics, psycho-acoustics?
 - 2) As a Speculum or Microcosm of the Universe?
 - 3) As an Interpretation and Reflection of Life?
- d. Pleasurable, Practical, and Theoretical in Combination?
- 5. What does it mean? Why does it mean? How does it mean? How is its meaning communicated?
 - a. Dependent Symbolic Statements which are Metaphorically Apprehended?
 - b. Independent (Self-Sufficient) Concrete Structures which are Sensorially Perceived?
- B. Music Makers (Composers and Performers)
 - 1. Who and what are they?

- a. Artisans?
 - b. Propagandists?
 - c. Gadflies?
 - d. Decorators?
 - e. Embodiers of Emotions?
 - f. Communicators of Experience?
 - g. Spiritual Seers?
 - h. Inspired Geniuses?
2. From where do they come?
- a. Social Origins — from what strata of society do they come?
 - b. Social Role and Function
 - 1) Self defined and determined?
 - 2) Socially (Culturally) defined and determined?
3. How are they trained?
- a. Informally — casual apprenticeship arrangement?
 - b. Formally — systematic, rigorous, and professional training?
- C. Audiences
- 1. Who are They?
 - a. Everyone or a Specific Group?
 - b. Specified and Identifiable or Anonymous and Undefined?
 - c. Musically Sophisticated or Musically Naïve?

- d. Active Participants or Passive Receivers?
- 2. What are their musical expectations?
 - 3. How are their tastes formed and cultivated?
 - a. Self Determined?
 - b. Determined by Critics Who Serve as Definers of Standards and Avatars of Taste?
 - 4. What is the nature of the repertory addressed to them?
 - a. Specific or General?
 - b. Complex or Simple?
 - 5. What purpose, meaning, or function do musical compositions provide for them? How are their expectations determined, and how are they realized?
- II. The Production and Consumption of *Music*
- A. Underlying Factors and Motivating Forces
 - 1. Political — splendor and glory
 - 2. Economic — cost
 - 3. Social and Cultural — function
 - B. The Mechanics of Exchange. How does the marketplace operate?
 - 1. Patronized Production and Consumption
 - a. Support for *Music Makers* Independent of Product (musical compositions) Consumption
 - 1) Church — chapel, masters serving ec-

- c) ecclesiastical musical establishments
 - 2) Aristocracy (Noble and Bourgeois) — court composers serving princely musical establishments
 - 3) Government — civic music masters serving local musical organizations
- b. Disseminating Music
- 1) Means
 - a) Reproducing the *Musical Score and/or Parts* — selective and limited distribution of scarce manuscripts and rare publications
 - b) Reproducing the *Musical Composition*
 - 1. "Live" Performances — who are the performers? How are they supported?
 - 2. "Canned" Performances — music boxes and mechanical instruments
 - 2) Institutions
 - a) Church
 - b) Private Salon
 - c) Royal Opera House and Musical Theatre
 - d) Public Tavern
 - e) Civic Organizations
- c. Audience(s)
- d. Repertoire(s)
2. "Free Market" Production and Consumption
- a. Support for *Music Makers* Dependent upon "Selling and Consuming" the Product — musical compositions
 - 1) *Music Makers* as Independent Entrepreneurs
 - 2) *Music Makers* as teachers
 - 3) *Music Makers* subsidized by foundations, universities, and Other Organizations.
 - b. Disseminating Music
 - 1) Means
 - a) Reproducing the *Musical Score and/or Parts* — general and widespread distribution of mass-produced publications
 - b) Reproducing the *Musical Composition*
 - 1. "Live" Performances — who are the performers? How are they supported?
 - 2. "Canned" Performances — mass media, radio, television, phonograph, tape, etc.
 - 2) Institutions
 - a) Church

- b) Public Concert Hall
- c) Public Opera House and Musical Theatre
- d) Coffee Houses, Cafes, Night Clubs, etc.
- e) Civic Institutions, Schools, etc.
- f) Private Institutions
- c. Audience(s)
- d. Repertoire(s)

Time, obviously, does not permit serious consideration of these far-ranging and vitally significant matters. Still, before narrowing our field of vision to musical developments of today and trends of the recent past, I wanted to raise some of these questions and place this material in your hands with the sincere hope that you will be moved to consider it from time to time.

Having provided such a broad frame of reference, is it now possible to identify characteristics which are unique to the mid-twentieth century musical scene, features of the past fifty years (1925-1975) so distinctive in nature that

they may be said to set our time off from all other historical periods? Put in a slightly different way, can certain qualities of contemporary musical life be isolated and described as specifically characteristic of our age? Can the parameters within which our musical experiences take place be so specified that they are seen clearly as functions of the age in which we live?

The answer to those rhetorical questions, I believe, is yes, and I would take issue with anyone who would seriously challenge the contention that *quantity* and *variety* are the most *significant* and *characteristic* features of the contemporary musical scene. It is of paramount importance to realize that more musical material of the most varied sort is generally available today than has ever been available at any time in the past. Indeed, Art Music and Folk Music, Western Music (from the early Middle Ages to the most advanced experiments of yesterday) and Non-Western Music (from ethnic staples to exotic novelties), Highbrow, Middlebrow, and Lowbrow Music all abound in profusion. The sheer magnitude and variety of available music is staggering. (To confirm this contention, simply glance at a radio program booklet, pick up a recent Schwann catalog, or go into any large record shop. It soon becomes evident that the long-playing record and pre-recorded tape have revolutionized the dissemination and consumption of music.) And if the ability to store and

retrieve musical performances is to be considered the most important step along the road leading to quantity and variety, then the technological means developed to achieve this objective must be regarded as crucial.

But, therein lies the rub! For the mass media, in providing the means to disseminate vast quantities of the most varied musical fare, have exercised a profound influence in shaping our musical appetites and conditioning our musical sensibilities. The very process of opening such vast musical horizons raises a whole series of fundamental and profound questions:

1. Is it possible, or is it even desirable, for anyone to respond with equal intensity to such a vast and varied menu? Does the appetite not become sated and jaded? And does not the quest for novelty eventually become boring?
2. Is there such a thing as a universally applicable set of criteria which can be applied in evaluating and responding to all music?
3. How do Musical Compositions, Music Makers, and Audiences relate to one another today compared to the way in which they related to one another in the past?
 - a. What happens to the process of creation and the process of response when the audience for serious music changes from a *select, knowledgeable* group with whom the composer closely identifies to an *anonymous, non-sophisticated, public* body with whom the composer has little direct contact?
 - b. What follows from the fact that one no longer need be present at a live performance to hear music? (Indeed, the vast majority of our musical experiences are "canned".)
 - c. What conclusions can be drawn from the fact that very few members of the audience are themselves capable performers?
 - d. Is this proliferation of material an unmixed blessing? (I doubt it! On the positive side, vast amounts of music, music never before accessible, are now available in their original form: to study and learn these works it is no longer necessary to play them on the piano and guess at their sound. In addition, standards of performance have without question been appreciably raised. On the negative side, an essentially passive relationship has developed between audience and musical composition; one tends to accept whatever is heard unquestioningly. Further, opinions are formed on the basis of mechanically reproduced music, and the immediacy of live performance becomes of secondary importance.)
4. But above all, consider the fact that during the last one hundred and fifty years or so there has been a tre-

mendous emphasis placed upon cultivating a body of music drawn from the past. The concert hall has become a museum, and most of the music which we experience — the basic repertory to which we are constantly exposed, this huge and marvelous corpus of music which has been made so readily available — is drawn from the past. Rarely, and usually unwillingly, are we presented with the opportunity to hear a composition written by a contemporary composer. Indeed, we are instead asked to respond to huge quantities of music drawn from past ages, music which has become "precious" in the process of aging, music written by scores of composers separated from us by vast periods of time and tremendous expanses of geography.

AND THESE ARE THE UNIQUELY TWENTIETH CENTURY CHARACTERISTICS FOR WHICH WE HAVE BEEN SEARCHING, THE FEATURES OF CONTEMPORARY MUSIC SO DISTINCTIVE IN NATURE THAT THEY DO IN FACT SET OUR TIME OFF FROM ALL OTHER HISTORICAL PERIODS, THE QUALITIES OF MODERN MUSICAL LIFE THAT REPRESENT A GENUINELY RADICAL SHIFT IN TRADITIONAL VALUES.

The implications of this situation for the composers of

today are many and far-reaching, and the blessings conferred by the media are at best mixed. The results might be summarized as follows:

1. Our orientation towards music of the past has produced a generally hostile attitude towards the serious work of contemporary composers
2. Contemporary composers, faced with such enigmatic conditions, have responded in a wide-ranging and totally unpredictable manner
 - a. Some have unquestioningly accepted the aesthetic and technical traditions of the past, either the immediate past or the distant past
 - b. Others have rejected both inherited aesthetic objectives and traditional musical values and have cultivated novelty for its own sake (Before condemning this practice out of hand, though, consider the following: if novelty and innovation are desirable attributes, and they are generally so regarded, what does it take to achieve these objectives given the current musical climate?)
3. Because twentieth century composers respond in these ways, much of their music sounds strange to us; in fact, the music of the eighteenth and nineteenth centuries seems more "right" and "natural" than that composed by most of our own contemporaries.

On balance, we find ourselves in the startlingly schizophrenic position of listening to music with twentieth century ears, ears attached to minds whose aesthetic expectations are tied to nineteenth century ideals, ears whose linguistic expectations are fulfilled by an essentially eighteenth century musical vocabulary, grammar, and syntax. How utterly absurd! But how strikingly twentieth century!

If I may now return to my initial observations about music and musical meaning, the sixty-four dollar question can perhaps be best posed in the following way: What are the basic philosophical-aesthetic commitments and the essential musical-stylistic language to which a composer can give his allegiance in a splintered culture with a fickle, whimsical, and arbitrary system of musical patronage, whose non-sophisticated audience is continuously being bombarded by an ever-increasing quantity of the most varied musical fare?

I wish that I could provide an authoritative answer to that question, but I can't. I seriously doubt whether the

question does in fact have a single answer, for the evidence suggests that there are many possible answers.

In order to obtain a broad but manageable perspective on the problem, I propose that both the aesthetic stances and the stylistic resources available to contemporary composers be carefully ordered and systematically compared on a complex, imaginary continuum. This hypothetical structure, perhaps best visualized as an evolving tree-like organism, has its roots firmly sunk in the soil of musical Romanticism — the serious artistic tradition of the *immediate past* — while its trunk and branches stretch upwards in many different and unpredictable directions. Along the parabolic curves traced by its asymmetrical members, all conceivable aesthetic-stylistic positions are metaphorically locatable. Since every attitude and all shades of opinion — ranging in graduated steps from unquestioning acceptance to total rejection of musical Romanticism — are clearly represented, the continuum is capable of accomodating all composers: those who feel threatened by the demands of modernity as well as those who feel stifled by the weight of tradition.

The headings and illustrative musical examples which follow outline the parameters of the proposed exercise. The concluding section of Tschaiowsky's *Symphony No. 4*, employed earlier for a somewhat different purpose, may here stand as an archetypical example of musical

Romanticism as its zenith.

- A. The range of stances which contemporary composers have adopted towards the aesthetic and stylistic ideals of musical Romanticism, the serious artistic tradition of the immediate past
- B. The range of musical options employed and developed in the service of these various stances
 1. Source(s) of Tone or Sound
 - a. Traditional Instruments
 - b. Non-Traditional "Instruments"
 - c. Available Sounds: noise, noise collages, etc.
 - d. Electronic Sounds
 2. Method(s) of Organizing Tone or Sound
 - a. Tonality
 - b. Tonality Related: modality, polytonality, pantonality, microtonality, atonality
 - c. Non-Tonal but Highly Organized: dodecaphony, etc.
 - d. Non-Tonal but Freely Organized: aleatory, dada, etc.
 3. Other Considerations
 - a. Rhythm and Meter
 - b. Melody
 - c. Texture
 - d. Medium: theatrical elements, happenings, etc.
 - e. Performance Practice: improvisation, etc.

C. Stances and options ranked in graduated steps from *Unquestioning Acceptance* to *Total Rejection*

1. *Unquestioning Acceptance*

The tradition of the immediate past is unquestioningly adopted and continued. Its basic aesthetic tenets and its essential language of expression are both accepted; its ability to remain meaningful in a new context and environment is never seriously challenged.

*Representative Composers and Musical Examples*³

Richard Strauss, Sibelius, Rachmaninov, Respighi, Hanson, Barber, Kabalevsky, Khatchaturian, etc.

Jean Sibelius, *Symphony No. 2*

Samuel Barber, *Adagio for Strings*

2. *Questioning Acceptance*

The basic aesthetic tenets of the immediate past are accepted, but new expressive means are sought. Stylistic modifications and changes are introduced and seen as providing the impetus necessary to revitalize the old ideal

Representative Composers and Musical Examples

Wagner — late, Debussy, Delius, Ravel, Scriabin, Schoenberg — early, Stravinsky — early, Pro-

kofiev, Shostakovitch, etc.

Richard Wagner, *Tristan und Isolde*, Prelude

*Arnold Schoenberg, *Verklärte Nacht* — beginning

Claude Debussy, *La Mer*

3. Reinterpretation

While the inherited tradition is substantially reworked stylistically, its fundamental assumptions — its basic aesthetic goals and essential stylistic features — remain unchallenged

a. Neo-Romanticism

Representative Composers and Musical Examples

Stravinsky — ballets, Bernstein, Prokofiev, Bloch, Villa-Lobos, Bartok, Badings, Ginastera, etc.

*Igor Stravinsky, *Le Sacre du Printemps*, Act II, "Sacrificial Dance of the Chosen One"

Ernest Bloch, *Schelomo*

b. Twentieth Century Nationalism

Representative Composers and Musical Examples

Kodaly, Bartok, Stravinsky — ballets, Copland — ballets, etc.

Bela Bartok, *Romianian Dances*

Aaron Copland, *Appalachian Spring*

4. Limited Rejection

The *immediate* past is rejected, but the basic traditions and assumptions of Western Music are maintained. The composer's role may be reinterpreted, and his objectives — aesthetic goals and/or technical means — may be reevaluated, but the authority of tradition is respected and its essential tenets are reaffirmed

A. Neo-Classicism

Representative Composers and Musical Examples

Hindemith, Prokofiev, Ravel, Stravinsky, Piston, Bartok, etc.

*Wolfgang Amadeus Mozart, *Divertimento No. 4 in B-flat Major for Winds*, 5th

Movement, Finale: Allegro — beginning

*Paul Hindemith, *Kleine Kammermusik* (Wind Quintet), 5th Movement, Finale: Sehr lebhaft

Igor Stravinsky, *The Rake's Progress*

b. Neo-Archaism

Representative Composers and Musical Examples

Stravinsky, Orff, Harris, etc.

*Anonymous, 12th century, *The Play of Daniel*, Part I, "Astra tenento cunctipotenti" — en-

trance of the king

*Carl Orff, *Carmyna Burana*, Introduction: "Fortuna, Imperatrix Mundi" and "O Fortuna"

c. Introduction of Popular Elements

Representative Composers and Musical Examples

Satie, Milhaud, Bernstein, Gershwin, etc.

Darius Milhaud, *Le Boeuf sur le Toit*

George Gershwin, *Rhapsody in Blue*

d. Genuine Originals

Representative Composers and Musical Examples

Ives, etc.

Charles Ives, *Three Places in New England*

5. Rejection

The nature of music and music making — the role and function of music, music makers, and responders to music, as defined by the inherited Western Tradition, is generally accepted, but all else is rejected in a search for new solutions. Traditional instruments and traditional media may be employed, but they are often used in non-traditional ways. New instruments and new media may be developed, but they are frequently used in traditional ways. Traditional and non-traditional methods of organizing musical sounds are similarly treated

a. Polytonality

Representative Composers and Musical Examples

Stravinsky, Milhaud, Bloch, etc.

Igor Stravinsky, *Le Sacre du Printemps*

Darius Milhaud, *Les Choéphores*

b. Microtonality

Representative Composers and Musical Examples

Haba, Bloch, Cage, etc.

Alois Haba, *String Quartet No. 3*

c. Atonality

Representative Composers and Musical Examples

Schoenberg, Webern, Cage, etc.

*Arnold Schoenberg, *Pierrot Lunaire*, "O alte Dorft"

d. Dodecaphony

Representative Composers and Musical Examples

Schoenberg, Berg, Webern, Babbitt, Copland, Stockhausen, etc.

*Arnold Schoenberg, *Suite for Piano*, "Präludium"

Alban Berg, *Violin Concerto*

Anton Webern, *Symphony*

*Milton Babbitt, *Composition for Twelve Instruments*, beginning

e. Limited Aleatory

Representative Composers and Musical Examples

Messiaen, Boulez, Feldman, Coleman, Coltrane, etc.

Pierre Boulez, *Le Marteau sans Maître*

f. New Sonorities

Representative Composers and Musical Examples

*Partch, Varèse, Ussachevsky, Luning, Penderecki, etc.

*Krzysztof Penderecki, *Threnody for the Victims of Hiroshima*, beginning

*Edgar Varèse, *Ionisation*, beginning

*Harry Partch, *And on the Seventh Day Petals Fell in Petaluma*, beginning

6. Total Rejection

The entire Western Tradition's view of musical aesthetics and technique, the very nature and function of music and music making, is questioned and challenged.

Representative Composers and Musical Examples

Russolo, Cage, Henry, Nono, Duchamps, etc.

*Mel Powell, *Electronic Setting*

*John Cage and Lejaren Hiller, *HPSCHD*, for Harpsichords and Computer-Generated Sounds, including KNOBS, Computer Print-out for Playback Control.

And what are we to make of this, particularly the musical experiments undertaken by those composers who *Reject or Totally Reject* their aesthetic and stylistic birth-rights? Indeed, in an age which itself is anxiously and uncertainly groping for new solutions to so many different problems, it is not difficult to sympathize with composers who flee from tradition and attempt to escape the sanctioned canons of their art.

Interestingly, the two most intensively cultivated areas of experimentation occupy polar positions in the musical cosmos:

1. On the one hand, we find those experiments in which the ordering of all musical elements seems to be the ultimate objective — compositions in which most or all components are serialized and subjected to the strictest ordering

2. On the other hand, we encounter those experiments in which randomness and chance are allotted an inordinate role in the compositional process — works in which many elements are aleatorically treated.

Both types are characterized by a search for new sonorities — new sonorities created by using traditional instruments, non-traditional instruments, available sounds, and electronic sounds in varying combination. The methods adopted for controlling the juxtaposition of these sounds include all of the organizing principles previously indicated.

Those who are puzzled by such developments tend to dismiss their strange ideas, question their notions so foreign to traditional ways of thinking about music, and reject their apparent disavowal of human tenderness. But those who elect to do so, fail to realize that musical expressions such as these form an important part of OUR musical scene — they embody the confusion of a generation whose view of life has become so shaken with doubt and fear that beauty itself has become suspect.

It is possible to dislike much of this music! Indeed, it is easy to do so! But it is hardly possible for any serious lover of music to ignore it:

The protests of the listener too indolent to make an effort cannot be accepted as a valid criterion any more than can the endlessly repeated feats of verbal juggling,

the tiresome conceits, and the poetical fretwork of the avant garde.⁴

Footnotes

¹Adapted from a theory proposed by many and articulated cogently by Carroll C. Pratt, "Music as the Language of Emotion," The Louis Charles Elson Memorial Lecture, Library of Congress, 1950, in *Lectures on the History and Art of Music, the Louis Charles Elson Memorial Lectures at the Library of Congress 1946-1963* (New York: Da Capo Press, 1968), pp. 41-64.

²Beekman C. Cannon, Alvin H. Johnson, and William G. Waite, *The Art of Music, a Short History of Musical Styles and Ideas* (New York: Thomas Y. Crowell, 1960), p. 1.

³Taped excerpts from those *Representative Musical Examples* preceded by an asterisk served as illustrative material.

⁴The material contained in the final two paragraphs, including the quotation with which the paper concludes, is adopted from: Paul Henry Lang, "Contemporary Music in Europe, A Comprehensive Survey," *Musical Quarterly* 51 (January 1965): 2-3.

Contemporary Music:

A Bibliographic Survey of Selections from the Recent Literature and Basic Information Sources

by

Betty L. Maurstad

Assistant Professor, Division of Library Science
Wayne State University

The survey is arranged as follows:

A. Composers

1. Individual Composers
2. Anthologies: Composers on Music

B. History and Criticism

1. History of Music: Series
2. Surveys and Special Topics

C. Encyclopedias

D. Biographical Sources

E. Dictionaries of Terms

F. Directories

G. Recorded Music

1. General Works and Discographies
2. Reviews and Indexes to Reviews

H. Bibliographic Sources

1. Bibliographic Guides
2. Bibliographies
3. Periodical Indexes:

Abstract Journal

I. Journals

J. Music Library Associations

A. Composers

1. Individual Composers

For examples of music by the following composers (and others), see the preceding essay by Martin M. Herman.

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3. Contemporary Architecture/Art

MODERN ARCHITECTURE

by

WAYNE ANDREWS

Professor, Art and Art History

Wayne State University

(synopsis of discussion at Henry Ford Centennial Library)

What we call "Modern Architecture" is what developed out of the protest, beginning in the eighteenth century, against the supremacy of the Renaissance, with its emphasis on symmetry and perfection of proportions. This protest is most evident in the Gothic Revival, which may be said to have begun with Horace Walpole's toy castle "Strawberry Hill" at Twickenham, which dates from 1749, to 1792. For Walpole the Gothic was a matter of make-believe. Make-believe, too, was Fonthill Abbey, William Beckford's gigantic castle in Wiltshire, which ultimately crashed to the earth in 1825.

The Gothic becomes serious business with the advent of A. W. N. Pugin (best remembered as the co-author of the Houses of Parliament) who died insane in 1852. This extravagant convert to the Church of Rome, who despised Saint Peter's, and prayed that the modern world would return to "Christian Architecture," had his share of

common sense. "The great test of architectural beauty," he announced, "is the fitness of the design to the purpose for which it is intended."

Benjamin Henry Labrobe, the most important architect of the U. S. Capitol, introduced America to the Gothic Revival in 1799, with his Crammond house in Philadelphia. Thirty years later the Gothic gets to be fashionable in America; our Gothic prophet was Andrew Jackson Downing, a landscape architect whose books were read from coast to coast. Before his death in 1852 Downing had announced many "modern" principles, including respect for the *nature of materials* — which was to become an essential part of the doctrine of Frank Lloyd Wright. Downing was the champion of Alexander Jackson Davis, the most successful American architect before the Civil War.

The Gothic Revival was given a new direction in England and in America by John Ruskin (1819-1900), who went insane but not before he denounced all restorations as an insult to the "golden stain of time" he discovered in genuine Gothic monuments. Ruskin doted on the Venetian Gothic, hoping to annihilate forever the claim of the Renaissance to our attention. Among Ruskin's followers in America were the architects J. L. Silsbee (who was to give Wright his first job) and the firm of Furness and Hewitt (in whose office Louis Sullivan received part of his

training). Another Goth with great influence in America was the Frenchman Viollet-le-Duc, who argued, considering the cathedrals of the twelfth century, that "every thrust of an arch found another thrust to cancel it. Walls became only screens, not supports."

This message from France was translated in 1883 into our first skyscraper (i.e., the first tall building to make use of the steel frame), William Le Baron Jenney's Home Insurance Company in Chicago. This was not a work of art, but Louis Sullivan, who worshipped Gothic principles, built such great skyscrapers as the Wainwright in St. Louis, the Prudential in Buffalo, besides the Auditorium in Chicago and the Carson Pirie Scott Building.

Frank Lloyd Wright, once Sullivan's chief draftsman, was just as much a Goth as his master, proclaiming "democracy deserves something better than a box" while working a revolution in American domestic architecture. Wright was dismayed by the so-called "International Style" launched by the Museum of Modern Art in 1932. A resolute individualist, he was disgusted by the "Internationalist" Walter Gropius's emphasis on architecture "as teamwork." Nor was Wright an admirer of another "Internationalist," Ludwig Miës van der Rohe, who declared that "the individual is losing his significance." One of Miës's most famous buildings, the apartment house at 840 Lake Shore Drive, Chicago, displays the "curtain — or

all-glass wall" at its antiseptic best. Miës was to be slavishly (and not carefully) followed by the firm of Skidmore, Owings and Merrill, renowned for their anonymous skyscrapers in almost every American city. Another "internationalist" who should be mentioned was Richard Neutra, celebrated for his accurate houses in California. Still another "internationalist" was the Swiss Le Corbusier, whose only American commission was the Carpenter Art Center at Harvard. But Le Corbusier, although he once said that a house should be "a machine to live in," broke with the dogma of the International Style by proclaiming that "architecture was the wise, correct and magnificent play of volumes assembled in light." This led him to the concept of *architecture as sculpture*, made manifest in his monastery of Ste. Marie de la Tourette near Lyons.

Detroit's Eero Saarinen, who did admire Miës van der Rohe while creating the General Motors Technical Center in Warren, followed Le Corbusier in creating architecture as sculpture in his later work, e.g. the TWA Terminal at Kennedy and the Dulles Airport. And when asked to do the CBS Building in New York, he flatly refused to create another curtain wall job. Another Detroitier, Albert Kahn, famed for the most efficient factories in the world, was hardly an "internationalist," for he believed in architecture as evolution, not revolution, and his favorite of all his

buildings was the Renaissance-inspired Clements Library in Ann Arbor.

Another important recent architect was Louis I. Kahn. Revolted by the frivolity of men like Yamasaki and E. D. Stone, he preached a new austerity. His most famous building may be the Salk Laboratory at La Jolla; his best may be the library for Exeter Academy.

Roche and Dinkeloo, who inherited the Eero Saarinen office, have been grandiloquent (as in the Knights of Columbus Building in New Haven). Paul M. Rudolph, at his best when translating Le Corbusier's doctrine (as in the Endo Works in Garden City, Long Island), has also been extremely ponderous (as in the Brydgés Library at Niagara Falls).

Meantime we should not neglect the California tradition in modern architecture. Bernard Maybeck was anything but pedantic in his great Christian Science Church in Berkeley, and the brothers Greene and Greene did wonders prior to the First World War in expressing the texture of timber, recalling in their Gamble house at Pasadena something of the freedom and experimentation McKim, Mead and White exhibited in their shingle style work of the 1880s.

Among the amazing Californians in recent years have been the late William Wilson Wurster, creator of the subtle Center for the Behavioral Sciences at Palo Alto; Harwell

Hamilton Harris, who became world-famous after the completion of the Havens house at Berkeley; and most recently Charles W. Moore, the Michigander responsible for the extensive Sea Ranch housing development north of San Francisco.

Slides

Negatives by Wayne Andrews unless otherwise noted.

1. Saint Peter's, Rome.
2. Versailles.
- 3-4. Strawberry Hill, Twickenham.
- 5-6. Fonthill Abbey, from Rutter's *Delineations of Fonthill*, 1823.
7. Pugin. Scarisbrick Hall.
8. Engraving of Downing, from his *Architecture of County Houses*, 1858.
9. A. J. Davis. Delamater house, Rhinebeck, New York.
10. Deane and Woodward. University Museum, Oxford. Ruskin was consultant.
11. J. L. Silsbee. Syracuse Savings Bank, Syracuse, New York.

12. Viollet-le-Duc. Restoration of Carcassonne.
13. Jenney. Home Insurance Building, Chicago.
photo: Chicago Archit. Photo. Co.
14. Holabird and Roche. Tacoma Building, Chicago.
photo: Chicago Archit. Photo. Co.
15. Sullivan. Wainwright Building, St. Louis.
photo: Chicago Archit. Photo Co.
16. _____. Prudential Building, Buffalo.
17. _____. Carson Pirie Scott, Chicago.
18. _____. Auditorium, Chicago.
19. Richardson. Marshall Field Warehouse, Chicago.
photo: Chicago Archit. Photo. Co.
- 20-21. Sullivan. Auditorium, Chicago.
22. McKim, Mead and White. Low House, Bristol,
Rhode Island.
23. Wright. Wright house, Oak Park.
photo: Chicago Archit. Photo. Co.
24. _____. Willits house, Highland Park, Illinois.
25. _____. Robie house, Chicago.
26. _____. D. D. Martin house, Buffalo.
27. _____. Larkin Factory, Buffalo.
photo: see Museum of Modern Art.
- 28-29. _____. Taliesin East, Spring Green, Wisconsin.
- 30-31. _____. Taliesin West, Phoenix, Arizona.
- 32-34. _____. Falling Water, Bear Run, Pennsylvania.
- 35-37. _____. Johnson Wax Plant, Racine, Wisconsin.

38. _____. Grant house, Cedar Rapids, Iowa.
- 39-40. _____. Mossberg house, South Bend, Indiana.
41. _____. Harper house, St. Joseph, Michigan.
- 42-44. _____. Guggenheim Museum, New York City.
- 45-46. _____. Morris Store, San Francisco, California.
47. Gropius. Bauhaus, Dessau.
photo: see Museum of Modern Art.
48. _____. Gropius house, Lincoln, Massachusetts.
- 49-50. _____. Graduate Center, Harvard, Cambridge,
Massachusetts.
51. _____. et al. Pan Am Building, New York City.
52. Breuer. Breuer house, New Canaan, Connecticut.
53. _____. St. Francis de Sales Church, Muskegon,
Michigan.
54. _____. Whitney Museum, New York City.
55. Mies van der Rohe. 1919 Skyscraper Project.
photo: see Museum of Modern Art.
56. _____. 840 Lake Shore Drive, Chicago.
57. _____. Crown Hall, Illinois Institute of Technol-
ogy, Chicago.
58. _____. Lafayette Tower, Detroit.
59. Philip Johnson. Johnson house, New Canaan,
Connecticut.
- 60-61. Neutra. Tremaine house, Santa Barbara, California.
62. A. Kahn. General Motors Building, Detroit.
63. _____. Half-Ton Truck Plant, Warren, Michigan.

64. Le Corbusier. Savoye House, Poissy.
photo: see Museum of Modern Art.
65. _____. Unité d' Habitation, Marseilles.
66. _____. Ste. Marie de la Tourette, Eveux-sur-
l'Arbresle.
67. Kallman, McKinnell and Knowles. Boston City Hall.
68. Skidmore, Owings and Merrill. Lever House, New
York City.
69. _____. Crerar Library, Illinois Institute of Tech-
nology.
70. _____. Beinecke Library, Yale, New Haven, Con-
necticut.
71. W. J. Polk. Hallidie Building, San Francisco.
- 72-73. Eero Saarinen. General Motors Center, Warren,
Michigan.
74. _____. TWA Terminal, Kennedy Airport, New
York City.
75. _____. CBS Building, New York City.
photo: CBS Publicity.
76. Roche and Dinkeloo. Knights of Columbus, New
Haven, Connecticut.
77. P. M. Rudolph. Parking, New Haven, Connecticut.
78. _____. Endo Building, Garden City, New York.
79. _____. Brydges Library, Niagara Falls, New
York.
80. Wurster. Behavioral Sciences, Palo Alto, Califor-
nia.
- 81-82. _____. Sperry house, West Los Angeles, Califor-
nia.
- 83-84. Harris. Havens house, Berkeley, California.
85. _____. Wyle house, Ojai, California.
86. Greene and Greene. Gamble house, Pasadena,
California.
87. Maybeck. Christian Science Church, Berkeley,
California.
- 88-89. L. I. Kahn. Kimbell Museum, Fort Worth, Texas.
- 90-91. _____. Exeter Library, Exeter, New Hampshire.
- 92-93. Moore. Klotz house, Westerly, Rhode Island.
- 94-96. _____. Sea Ranch, California.

**Contemporary Architecture:
A Bibliographic Survey of Selections from the
Recent Literature and Basic Information Sources**

by

Betty L. Maurstad

*Assistant Professor, Division of Library Science
Wayne State University*

The survey is arranged as follows:

A. Architects

1. Individual Architects
2. Anthologies:
Architects on Architecture

B. History and Criticism

1. History of Architecture: Series
2. Surveys and Special Topics
3. American Architecture
4. Michigan Architecture

C. Encyclopedias and Dictionaries

D. Directories

E. Handbooks

F. Bibliographic Sources

1. Bibliographic Guides
2. Bibliographies
3. Periodical Indexes

G. Journals

H. Architecture Library Associations

A. Architects

1. Individual Architects

For examples of works by the architects listed below (and others), see the preceding essay by Wayne Andrews.

MARCEL BREUER b 1902

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WALTER GROPIUS 1883-1969

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PHILIP C. JOHNSON b.1906

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Jacobus, John M. Jr., Philip Johnson. *Makers of Contemporary Architecture* series. New York: G. Braziller, 1962.

ALBERT KAHN 1869-1942

Hildebrand, Grant. *Designing for Industry: The Architecture of Albert Kahn*. Cambridge, Mass.: MIT Press, 1974.

Nelson, George. *The Industrial Architecture of Albert Kahn*. New York: Architectural Book Publishing Co., 1939.

LOUIS I. KAHN 1901-1974

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LE CORBUSIER 1887-1965 (pseud. of Charles E. Jeanneret-Gris)

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LUDWIG MIES VAN DER ROHE 1886-1969

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CHARLES MOORE b.1925

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PAUL M. RUDOLPH b.1918

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tects series. New York: Simon and Schuster,
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ters of World Architecture series*. New York: G.
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1892-1974. New York.

Architectural Record.
1891-, monthly. Hightstown, N. J.: McGraw-Hill.

Architectural Review.
1896-, monthly. London, England.
L'architecture d'aujourd'hui.

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Domus: Architettura Arredamento Arte.
1928-, monthly. Milan, Italy.
Ekistics: The Problems and Science of Human
Settlements.
1955-, monthly. Athens, Greece.
Prairie School Review.
1964-, quarterly. Palos Park, Ill.
Progressive Architecture.
1920-, monthly. Westwood, N. J.: Reinhold.

H. Architecture Library Associations

Association of Architectural Librarians.
Founded 1974; holds annual meeting with the
national conference of the American Institute of
Architects.
Art Libraries Society of North America, Special
Interest Group.
Glendale, California, and regional Chapters.
ARLIS/NA Newsletter, 1972-, bimonthly
Council of Planning Librarians.
Monticello, Illinois
Exchange Bibliography, 1959-

Note: Also consult "Contemporary Art: A Bibliographic
Survey . . ." in the present series; many basic
sources for information on contemporary architec-
ture, given in that bibliography, do not appear in
the list above.

Contemporary Art:
A Bibliographic Survey of Selections from the Recent
Literature and Basic Information Sources

by
Betty L. Maurstad
Assistant Professor, Division of Library Science
Wayne State University

The survey is arranged as follows:

- A. Artists
(Monographs and Exhibition Catalogs)
- B. Sources and Documents
 - 1. Series
 - 2. Anthologies: Artists on Art
 - 3. Archives
- C. History and Criticism
 - 1. Series and Surveys
 - 2. Special Topics and Critical Essays
 - 3. Anthologies of Criticism
- D. Museum Catalogs
- E. Encyclopedias and Dictionaries
- F. Biographical Sources
- G. Directories
- H. Handbooks
- I. Bibliographic Sources

- 1. Bibliographic Guides
- 2. Bibliographies
- 3. Bibliographies of Catalogs and Nonbook Materials
- 4. Periodical Indexes; Abstract Journals
- J. Journals
- K. Art Library Associations

A. Artists (Monographs and Exhibition Catalogs)

The following artists are among those whose work John H. Neff discussed during the Seminars held in Dearborn and in Grand Rapids; information concerning the younger artists whose work Dr. Neff also discussed has, for the most part, appeared only in the periodical literature.

ANTHONY CARO b. 1924

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PAUL HARRIS

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WASSILY KANDINSKY 1866-1944

Grohmann, Will. *Wassily Kandinsky: Life and Work*. New York: Abrams, 1958.

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see also below: B. Sources and Documents.

MORRIS LOUIS 1912-1962

Fried, Michael. *Morris Louis*. New York: Abrams, 1969.

PIET MONDRIAN 1872-1944

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Welsh, Robert P., and Joostens, J. M., eds. *Two Mondrian Sketchbooks, 1912-1914*. Amsterdam: Meulenhoff, 1969.

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CLAES OLDENBURG b.1929

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Baro, Gene. *Claes Oldenburg: Drawings and Prints*. New York: Chelsea House, 1969.

Rose, Barbara. *Claes Oldenburg*. New York: Museum of Modern Art, 1969.

JACKSON POLLOCK 1912-1956

Friedman, B. H. *Jackson Pollock: Energy Made Visible*. New York: McGraw-Hill, 1972.

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MARK ROTHKO 1903-1970

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GEORGE SEGAL b.1924

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Arp, Jean (Hans). On My Way: Poetry and Essays (1912-1947). 1948.
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Ernst, Max. Beyond Painting and Other Writings by the Artist and His Friends. 1948.
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Motherwell, Robert, ed. The Dada Painters and Poets: An Anthology. Texts by Arp and others. 1967.
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Documents of 20th-Century Art. Ed. by Robert Motherwell and Bernard Karpel. New York: Viking, 1971-. e.g.,
Apollinaire, Guillaume. Apollinaire on Art: Essays and Reviews (1902-1918). 1971.
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Ed. by J. Elderfield; tr. by A. Raimés. 1974.

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February 1976 / revised August 1976

4. Contemporary Film

71

TRENDS IN THE MOVIES IN THE 1970s (AND BEYOND)

by

JAMES L. LIMBACHER

Audio-Visual Librarian

Henry Ford Centennial Library

In discussing this subject, I will concentrate on the three main trends in contemporary film-making — Content, Technology, and Style.

Content

Those who haven't been to a movie since *The Sound of Music* are in for a surprise in regard to the content of contemporary films. Up until the 1970s, films were heavily censored by the Motion Picture Code, set down by the industry itself in 1922 to avoid government censorship, and by the Roman Catholic Legion of Decency, which had every loyal church member take a vow each year that he would not attend films not approved by the church — to do so would be a venial sin.

Despite these two constrictive forces, the film-maker still managed to create motion pictures of substance and intelligence through clever uses of dialog and visuals.

By the late 1960s, the Motion Picture Code had been

abandoned, and the Legion of Decency had changed its name after discovering that most of their flock were making up their own minds as to what films they wanted to see. When *Midnight Cowboy* was rated X and still won the Academy Award as the "Best Picture of the Year," the strangle hold of industry and church censorship was broken.

The break caused a proliferation of bolder themes which had been impossible to present overtly on the theater screen. In *I Will . . . I Will . . . For Now* Elliott Gould and Diane Keaton get a divorce, miss each other, then sign a contract which must be renewed each year — if they find they can live together.

The fascism of *Death Wish*, *Taxi Driver* and *Lipstick* alarmed critics and moviegoers alike. In all three films the hero/heroine takes the law into his/her own hands and shoots down those who "got away with" a crime.

Films like *Snuff*, *20,000 Maniacs* and *The Texas Chainsaw Massacre* appealed to bloodthirsty audiences who enjoyed the blood baths and sadism inherent in this type of film.

The Story of O. combined sadism and sex with superbly beautiful settings and lighting.

But the most important development of the 1970s was the public screening of hard-core pornography which had for the eighty years of film history been relegated to the

fraternity houses, veterans' organization meetings and underground parties. Despite objections from churches, pornography has kept hundreds of theaters from closing because the audiences no longer were interested in the films which were shown.

Now all types of sex (rape, homosexuality and lesbianism, incest, sado-masochism, etc.) were subjects which could be treated on the screen.

A word should be said here for those two misunderstood words — pornography and obscenity. A film is pornographic only if it arouses the viewer sexually. If the film is merely offensive, then it is obscene. Because many people find sex on the screen in any form embarrassing, the words get confused by viewers, and what is thought of as pornographic really is merely obscene. Certainly violence does not turn on a viewer sexually, but it would usually be termed obscene by many moviegoers.

Other Content Changes

Other changes in the content of films of the 1970s are the development of "open-end" films — that is, films which do not neatly tie up all the loose ends. Moviegoers are often irritated by the fact that they have to supply their own endings to a contemporary film. The "Cisco-Pancho" happy endings in which everyone faces the camera and laughs are gone with the buttonhook.

Films are also tending toward less verbalization and more visualization. Early sound films talked themselves to death. Today's films are more subtle. As an example, the film *End of One* (Learning Corporation of America) shows a dying bird against the background of a refuse dump. Each person interprets what he sees differently. The film can be construed as an ecology film, as a treatise on death and dying, as an ornithology film, a sociological statement on crowded conditions, or a hundred other interpretations. Herein lies its value.

Films have gone from a studio/team product concentrating on the stars to a director's medium concentrating on the production. Today everyone seems to be making films, yet few theaters even bother to show a short film anymore.

And everyone is a critic. Mel Brooks, who satirized the art of criticism in *The Critic* (Learning Corporation of America) by having an old man comment on an abstract short film in a movie theater, came off with hilarious results — hilarious enough to win an Academy Award for the film.

Technology

It was actually the 1950s which produced many of the technological innovations we take for granted today. Widescreen films (both anamorphic and wide film),

stereophonic sound, and 3-D films were brought out to entertain the public when television began seducing moviegoers away from theaters and into staying home beside their TV set.

I predict that the 1980s will be the next technical age. We have already seen an incredible multi-screen presentation (*Wicked, Wicked*, available from Films, Incorporated) which did so poorly at the box office that no one even remembers seeing it. Yet the film was a portent of things to come — telling two stories simultaneously side-by-side on the movie screen.

The re-emergence of third-dimensional films is due in a year or so and this time it may catch the public's fancy.

The hologram — that elusive 3-D image which you view "in the round" — will be challenging the viewer in a few years, and computerized animation (used to impart color to black-and-white cartoons and also as an art form on its own) is warming up in the bullpen. Two great examples of the computer in animation can be seen in *Allures* (Creative Film Society) and *Permutations* (Museum of Modern Art Film Library).

And, who knows, there might be even other technical ideas which are just forming in someone's mind. To become aware of new film technology, visit the world's fairs, which have presentations always at least a decade ahead of actual presentation in theaters.

Style

Now we come to the most elusive film element — style. The old *auteur* theory (the director is the "author" of a film) sometimes works, sometimes not. But we do know that we have a new school of stylish directors — Robert Altman, Francis Ford Coppola, Martin Scorsese, and many others — who command attention from audiences.

Altman's new 8-channel sound, which he used in *California Split* and *Nashville*, allows him to manipulate eight different voices in a room or eight different instruments in a combo. This gives a director more control of his audio material, just as he and his editor control the visual material by editing it into a stylish form.

Today, editing is even more important than before. Gone are those smooth dissolves from the films of the thirties and forties. Today, editing is staccato and urgent. The audience has to work with the director and the actors. The days of movies as passive entertainment have been replaced by movies in which the audience actively participates.

The director can squeeze or stretch time. He squeezes it in such films as *God is Dog Spelled Backwards* (Pyramid Film's) which shows us 3,000 years of art in 3 minutes via the use of only two frames of each piece of art. The director can stretch time, as he did in *The Hindenberg*. While the famed dirigible exploded and burned

in just seconds, director Rober Wise slows down the disaster to a dreamlike ballet which brings out simultaneous details and stretches the incident to over fifteen minutes.

Contemporary directors are finding that they can work with certain people better than others, resulting in the formation of film "stock companies" — much as John Ford used to do in his films. The same people appear over and over, but always in challengingly different roles. We will see more of this in the future.

Ah, the future. I have predicted enough. Now we must sit back and wait. But whatever happens, let's try not to look at movies, but instead let's try to see them.

**Contemporary Film:
A Bibliographic Survey of Selections from the Recent
Literature and Basic Information Sources**

by

Betty L. Maurstad

*Assistant Professor, Division of Library Science
Wayne State University*

The survey is arranged as follows:

- A. Biographical Dictionaries; Handbooks
- B. Annuals
- C. Criticism and Reviews
 - 1. American Film Criticism
 - 2. Anthologies of Criticism
- D. History and Theory
 - 1. General Histories of the Film
 - 2. Film Music
 - 3. Film Directors
 - 4. Film Theory
- E. Film Scripts
 - 1. Checklists
 - 2. Series
- F. Film Catalogs
- G. Bibliographic Sources
 - 1. Bibliographic Guides

- 2. Bibliographies
- 3. Film Review Indexes and Digests
- 4. Periodical Index; Abstract Journal
- H. Journals
- I. Film Library Associations

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February 1976/revised August 1976

5. Fund Sources for Library Programs in the Arts

FUNDING FOR THE ARTS

by

GERTRUDE PINKNEY

Head, Reference/Interloan Department
Wayne Oakland Federated Library System

In 1974, at the annual meeting of the United States Conference of Mayors, a resolution on the quality of life in our cities was adopted. It concludes with the statement:

... no American shall be deprived of the opportunity to experience the beauty in life by barrier of circumstance, income, background, remoteness or race.¹

President Kennedy once wrote that the life of the arts "far from being an interruption, a distraction, in the life of a nation, is very close to the center of the nation's purpose — and is a test of a nation's civilization."² In Canada Pierre Elliott Trudeau expressed the opinion that government has a responsibility to "ensure the arts, which are an essential grace in the life of a civilized people — be available in full measure to those who want them."³ And a recent survey of the National Research Center for the Arts documents the fact that the public is increasingly concerned with the cultural enrichment of their lives: they are convinced of the role of the arts and cultural institutions in improving the quality of community life; they are willing to

pay additional taxes to support the arts. This Louis Harris survey found that:

... 41% of the people would be willing to pay an additional \$25 in taxes to support arts and cultural facilities, and 46% an additional \$15, and the proportion rises to a majority of 51% willing to pay \$10 more per year ... a strong indication of support by the public for the arts.⁴

Just as Americans are increasingly concerned with ecological facets — such as pollution of the air, carcinogens in food, and dangers of smoking — they are now also concerned with the lack of broad cultural enrichment. We, as librarians, can serve our community by becoming involved in this concern — and this is one of the reasons for holding these meetings today. Recently 76,000 people, paying \$8 per person, attended a concert at the new Pontiac stadium. Our libraries are uniquely equipped to participate in this "market." We can provide and disseminate cultural information and programs to enrich the lives of the people in the community.

There are varied sources librarians may contact for funding: private foundations, the federal government through the National Endowment for the Arts and Humanities, state arts councils, local government, and business.

In 1957 the Ford Foundation established the first national arts program in the United States, and through

mid-1975 grants totaled \$284 million. The Foundation's arts budget and staff have, however — because of economic conditions and forced retrenchment — been reduced, and grants are expected to drop from between \$15 and \$20 million annually, to between \$4 and \$6 million.

Ten years ago — on September 29, 1965 — the National Foundation on the Arts and the Humanities became the first federal cultural agency in the United States. Its general purpose is to encourage and support national progress in the humanities and the arts. Its first year of funding was \$2.5 million; by 1970 its funds had increased to \$15 million, and for fiscal 1976 an appropriation of \$82 million was requested.

State arts councils were established beginning in 1965 and now exist in every state. In 1966 less than half the states appropriated funds for the arts; by 1975 every state had made a legislative appropriation. I will cite two examples:

1. In New York state in 1975 the Council on the Arts had an appropriation of \$34.1 million; this amount is more than all the other states combined.
2. Michigan is second place with an increase from \$485,800 in 1974 to \$2,109,000 for fiscal year 1975; the 1976 budget, barring further modifications, calls for almost \$2.7 million for the Michigan Council for the Arts.

In the business world, the Business Committee for the Arts was formed in 1967 to stimulate increased support for the arts in the business community. Their contributions to arts organizations and individual artists now total \$144 million annually.

Let me mention that in 1973 just over \$1 billion was spent in support of the arts, from all sources: foundations, gifts and bequests from individuals, the National Endowment for the Arts, state governments, and corporations. While this figure seems impressive, it represents less than one-tenth of one percent of our gross national product.

Now, I would like to give you some specific examples of cultural programs funded in our libraries. These have been gleaned from the various reports and other literature analyzed in the preparation of this paper, and hopefully many of you in the audience will mention projects with which you are familiar during our discussion period.

The Ford Foundation provided a grant of \$42,600 to the Wayne Oakland Federated Library System for a Bicentennial film series. The films were selected by James Limbacher of the Henry Ford Centennial Library, a participant in this program.

The Michigan Council for the Arts funded the Detroit Public Library for its production of an annual calendar featuring outstanding contemporary Black Detroiters.

The Michigan Council for the Humanities, established

in 1974, has offered funds to nonprofit community organizations, including libraries, that wish to engage specialists for the discussion of relevant local economic issues. The Bloomfield Township Public Library, the recipient of a \$3550 matching grant, organized a two-day program entitled "If Detroit Is No Longer Motown — What Then?," held October 18 and 19, 1975. Eliot Janeway, an economic consultant, was the keynote speaker; faculty members from Oakland University met with seminar participants. The Project Director of this program, for which there was no admission charge, was Michael Deller of the Bloomfield Township Public Library. (Those interested in seeing the grant application and program publicity may do so after this session.)

Among the programs supported by the National Endowment is the Tulsa (Oklahoma) "open forum" cited in H. S. Rowland's *New York Times Guide to Federal Aid for Cities and Towns* (1971):

In Tulsa, Oklahoma the City-County Library system views itself as a cultural institution for the 422,000 people it serves. The library offers films, lectures, special exhibits, seminars on business and industrial needs and information on cultural matters for local news outlets. It is also using National Endowment support to offer itself as an open forum for its community, a place where different viewpoints on important issues can be

expressed and discussed in a neutral atmosphere.

Through a series of lectures, panel discussions, book reviews, films, dramatic performances and even presentations of music, Tulsa residents will be able to explore such topics as the individual's relation to society, morality and religion, the generation gap, and minority-group status.⁵

Library Journal of January 15, 1976 announced the National Endowment for the Humanities grant of \$282,342 to the Chicago Public Library to fund a three-year public learning program focusing on "Writing in Chicago." Three series of weekly programs will be held — "open [without charge] to the public to learn about the city's colorful literary and cultural history:"

Each year both a Writer in Residence and a Scholar in Residence will be named to oversee programming for each year's specific theme. This year it's "Chicago and Its Literature in Retrospect," to be followed next year by "Literary Perspective on the Urban Experience in Chicago," and finally "Contemporary Chicago Writers and Their Works." Each year's programming will culminate with a three-day literary festival, featuring dramatic performances, poetry readings, audiovisual presentations and talks.⁶

The programs will run at the main library and two branch libraries, which will offer Saturday afternoon programs on

such topics as Chicago artistic movements and literary developments.

American Libraries in its December 1975 issue gives a sampling of several "cold-cash grants" which the National Endowment for the Humanities has made to libraries. Grants of over \$200,000 each were made to the Boston Public Library and the Chicago Public Library (noted above) as part of the Endowment's Cultural Institution Program. The Library of Congress received \$110,000 for development of a computer-based film catalog. Almost \$95,000 went to another library for production of guidebooks to their manuscripts collection.

Grants from a private foundation to the Cleveland Public Library have for years provided funds for the purchase of musical recordings for public lending. Another Cleveland foundation has provided grants to that Library for the purchase of musical phonodiscs, cassettes and equipment, including the audio equipment for the Library's auditorium and garden.

The annual reports of State Arts Commissions or Councils on the Arts are prime sources for information about grants that have been awarded:

1. The Annual Report of the New York State Council for the Arts provides a gold mine of ideas for funding possibilities. The New York Public Library, Mid-Hudson Libraries, Westchester Library System, and Nassau Library

System were funded for costs of equipment for a viewing facility for the exhibition of creative video works. The New York Public Library received \$7500 for performances of music, dance and puppet shows for children in underprivileged neighborhoods of New York. Two traveling exhibitions of the work of New York photographers were funded — including transportation costs of the exhibitions to ten branches of the New York Public Library. The Nassau Library Music Circuit was granted \$2500 for artists' fees for a series of chamber music concerts and programs of American Indian songs performed in eight libraries. Another library was funded for its visual arts program offering crafts workshops and exhibitions of professional and local artists' works.

2. In Oregon the Statewide Arts Services provided visual arts exhibitions to libraries throughout Oregon. This organization is supported by three different sources of funding: private, state, and federal. Private sources contribute to operational funding, the University of Oregon provides personnel, and the Oregon Arts Commission supports the program with federal grants from the National Endowment for the Arts. The Oregon Arts Commission is now exploring the possibility of having poets in the libraries working with communities.

To conclude this survey of "Funding for the Arts" I would like to note a few sentences in a 1975 publication of

the Business Committee for the Arts:

Robert Sarnoff, Chairman of RCA, and also Chairman of the Business Committee for the Arts, summed up his concern for the arts by quoting from Bernard Shaw. Mr. Sarnoff says "A character in *Heartbreak House* points out that the soul is a very expensive thing to keep. 'It eats music and pictures and books and mountains and lakes and beautiful things to wear and nice people to be with.' And she adds, 'you can't have them without lots of money.' And, I would like to add: Nor without the dedication of men and women like yourselves."

At this time I will distribute a bibliography prepared especially for this meeting. There are seventy-six items providing information about sources for grants, how to make application, and what an application should include. (Each item in the bibliography includes publisher and price; publishers' addresses are also given.)

Footnotes

¹United States Conference of Mayors, *City Problems of 1974. Proceedings ... 42nd Annual Conference* (Washington, D. C., 1974), p. 21.

²Robert Sarnoff, "Support for the Arts in a Burdened Economy," *Vital Speeches of the Day* 42 (November 11, 1975): 61.

³Karen Hapgood, *Planning the Arts*, Planning Advisory Service, 313 (Chicago: American Society of Planning Officials, 1975), p. 1.

⁴National Committee for Cultural Resources, *National Report on the Arts* (New York, 1975), p. 17.

⁵Howard S. Rowland, *New York Times Guide to Federal Aid for Cities and Towns* (New York: Quadrangle Books, 1971), pp. 149-50.

⁶"Another NEH 'Learning Library': Writing in Chicago," *Library Journal* 101 (January 15, 1976): 300.

⁷Robert Sarnoff, *Needed: An Annual Report on the Arts* (New York: Business Committee for the Arts, 1975), p. 11.

**Funding for the Arts
Private and Public Sources
A Bibliography**

by

Gertrude Pinkney

*Head, Reference/Interloan Department
Wayne Oakland Federated Library System*

The bibliography is arranged as follows:

- A. General Works
- B. National Endowment for the Arts
- C. National Endowment for the Humanities
- D. Periodicals
- E. Publishers' Addresses

A. General Works

1. Allen, Herb, ed. *The Bread Game*. Rev. ed. San Francisco, Cal.: Glide Publications, 1974. 96 p. \$2.95.

How to approach foundations for funding. Importance of timing applications and suggestions for presentation of facts.

2. American Revolution Bicentennial Administration. *Comprehensive Calendar of Bicentennial Events: State-by-State Event Details*, Listed by

Date. Washington, D. C.: The Author, 1975. vp. \$5.70.

Contains details of Bicentennial events happening on or after July 1, 1975. To be published quarterly through 1976. A gold mine of ideas for possible events and their sponsors.

3. _____. *National Calendar of Bicentennial Events*. Washington, D. C.: The Author, 1975. vp. \$1.05.

Limited to summary information on events of national and international interest.

4. _____. *Official Master Register of Bicentennial Activities*. 4th ed. Washington, D. C.: The Author, 1975. vp. Free.

Gives project details on thousands of activities.

5. *Annual Register of Grant Support, 1975-76*. Chicago: Marquis, 1975. 646 p. \$47.50 plus \$1.50 handling and postage.

Comprehensive directory of grant support programs of government agencies, foundations, and business and professional organizations.

6. Baumol, William J., and Bowen, William G. *Performing Arts — The Economic Dilemma*. New York: Twentieth Century Fund, 1966. 582 p. \$9.00.

Part III discusses sources of financial support for the arts.

7. Bicentennial Special Program Pack for the American Issues Forum. Social Issues Resources Series. Syracuse, N. Y.: Gaylord Bros. Inc., 1975. Loose-leaf. \$50.70.

Includes bibliographies and other materials produced by the American Library Association under a grant from the National Endowment for the Humanities.

8. Breivek, Patricia S. "Foundation Funding." *Library Journal* 100 (December 15, 1975): 2298-2302.

Excellent review of foundation funding to libraries. Reports on use of Foundation Center's computerized data bank.

9. Brodsky, Jean. *The Proposal Writer's Swipe File: Twelve Professionally Written Grant Proposals — Prototypes of Approaches, Styles and Structures*. Washington, D. C.: Taft Products, Inc., 1973. 135 p. \$5.00.

Intended as a source of ideas for writing a winning proposal. Useful for format, budget examples, etc.

10. Business Committee for the Arts, Inc. *Approaching Business for Support of the Arts*. New York: The Author, date? 14 p. Free.

Do's and don'ts in technique, including "How not to raise funds."

11. _____. *1426 Examples of How BCA Companies Supported the Arts in '74 and '75*. New York: The Author, 1975. 31 p. Free.

Cites seventeen companies and the twenty-four library projects they funded.

12. *Cultural Directory: Guide to Federal Funds and Services for Cultural Activities*. New York: Associated Councils of the Arts, 1975. 340 p. \$4.00.

The most important resource guide to identify sources of federal funds and services for the arts and other cultural activities. Part 1, *Funds and Services* — describes more than 250 federal and quasi-federal programs which have the potential for assisting individual artists, architects and planners, arts researchers, historic preservation groups, museums, libraries, educational institutions and other public and private organizations. Part 2, *Cultural Advisory Groups* — a brief description of forty-seven groups concerned with arts and cultural activities. Part 3, *Regulations Affecting the Arts* — appendices include addresses of cultural agencies and bibliography.

13. Dempsey, Daniel. "Uncle Sam, the Angel." *New York Times Magazine*, March 24, 1974, pp. 19-35.

Background data on the "enormous infusion of federal funds into culture."

14. Dermer, Joseph, ed. *How to Get Your Fair Share of Foundation Grants*. New York: Public Service Materials Center, 1973. 143p. \$12.00.

Chapters by experts include helpful suggestions on securing grants, getting appointments by telephone with foundation executives, writing proposals.

15. _____. *The New How to Raise Funds from Foundations*. New York: Public Service Materials Center, 1975. 95 p. \$8.95.

Sources of foundation information, methods of getting appointments with foundations, step by step examples for writing presentations.

16. _____. *How to Write Successful Foundation Presentations*. New York: Public Service Materials Center, 1972. 64 p. \$8.95.

Examples of presentations which secured grants from \$5,000 to \$200,000.

17. _____. *Where America's Large Foundations Make Their Grants, 1974-75 ed.* New York: Public Service Materials Center, 1974. 256 p. \$14.75.

Over 750 foundations with assets of \$1 million or more are listed. In many instances all of the foundation's grants are included. There is a sub-

ject section by purpose of the grant, including Humanities and the Arts.

18. Des Marais, Philip. *How to Get Government Grants*. New York: Public Service Materials Center, 1975. 155 p. \$13.50.

Case histories to illustrate grant-making process. Information on government agencies, reference sources, proposal writing.

19. *Foundation Center Source Book, 1975/76*. Vol. 1. New York: Columbia University Press, 1975. 1034 p. \$65 each volume.

Authoritative profiles of major grant-making foundations. Gives all essential data in greater depth than the *Foundation Directory*. Vol. 2 due February 1976.

20. *Foundation Directory*. Edition 5. Edited by Marianna O. Lewis. New York: Columbia University Press, 1975. 540 p. \$30 including four semiannual supplements.

America's 2,533 largest philanthropic foundations have assets of more than \$20 billion and make annual grants totaling \$1.5 billion. This directory is a major source in the field and important to librarians seeking foundation grants.

21. *Foundation Grants Index, 1973: A Cumulative Listing of Foundation Grants*. Compiled by the

Foundation Center. New York: Columbia University Press, 1974. 295 p. \$12.00.

Cumulates listings from the bimonthly issues of *Foundation News*.

22. Grantsmanship: Money and How to Get It. Chicago: Marquis, 1973. 27 p. \$5.00.

"General guide for the average overall fund raiser . . ." Applicable to most types of gift solicitation whether through foundations, government agencies, or corporations.

23. "Grantsmanship." *Michigan Librarian* 41 (Summer 1975): entire issue.

Includes "An Introduction to Federal Aid or Grants," "While You're Up, Get Me a Grant," "Shaking the Money Tree," and "A Bibliographic Essay on Grant Information Sources."

24. Hall, Mary. *Developing Skills in Proposal Writing*. Corvallis, Ore.: Office of Federal Relations, Oregon State System of Higher Education, 1971. 194 p. \$10.00.

25. Hillman, Howard, and Abarbanel, Karin. *The Art of Winning Foundation Grants*. New York: Vanguard Press, 1975. 188 p. \$6.95.

Describes how to obtain grants from foundations. Lists ten steps to success.

26. Huber, Janet C. *Directory of Foundations in the*

State of Michigan. Storrs, Conn.: Dunham Pond Press, 1974. 123 p. \$10.00.

Data obtained from copies of the tax returns and annual reports which tax-exempt organizations file with the Internal Revenue Service. 696 grant-making organizations registered in the State of Michigan. Many foundations with interest in the cultural field are listed.

27. Kiritz, Norton J. "Program Planning and Proposal Writing." *Grantsmanship Center News*, July-July 1974, pp. 11-14.

Excellent article, including recommended proposal format for all proposals whether submitted to a private or public funding source. Reprints available for purchase from the Grantsmanship Center.

28. *List of Organizations Filing as Private Foundations*. Compiled by the Foundation Center. New York: Columbia University Press, 1973. 167 p. \$7.50 plus \$1.75 binding.

29. Margolin, Judith B. *About Foundations: How to Find the Facts You Need to Get a Grant*. New York: Foundation Center, 1975. 40 p. \$2.00.

30. National Committee for Cultural Resources. *National Report on the Arts*. New York: The Author, 1975. 36 p. Free.

"Research report on the economic and social importance of arts organizations and their activities in the United States, with recommendations for a national policy of public and private support."

31. New York State Council on the Arts. Annual Report, 1973-74. New York: The Author, 1974. 176 p. Free.

Loaded with ideas for possible funding.

32. Michigan American Revolution Bicentennial Commission. A Guide to the Michigan Bicentennial. Lansing, Mich.: The Author, 1975. 23 p. Free.

Ideas for libraries, funding procedures, structure of the Commission.

33. Michigan Council for the Humanities. Progress Report, 1975. East Lansing, Mich.: The Author, 1975. 4 p. Free.

Lists MCH grants to date. Bloomfield Township Public Library was the recipient of a grant; Eliot Janeway was keynote speaker at its two-day program.

34. Netzer, Dick. "Large-Scale Public Support for the Arts." *New York Affairs* 2, no. 1 (1974): 76-87.

States pros and cons of public subsidies for the arts.

35. Oregon Arts Commission. Report, 1974. Salem, Ore.: The Author, 1975. unpaginated. Free.

Another fruitful source indicating library programs funded. Especially interesting: Statewide Services Program which funds traveling art exhibitions grants awarded to libraries for film assistance, literature, music and dance programs, art workshops, visual art programs, art galleries, exhibit spaces, etc.

36. Private Foundations and Business Corporations Active in Arts/Humanities/Education. Vol. 2. By Daniel Millsaps and Editors of the Washington International Arts Letter. Washington, D. C.: Washington International Arts Letter, 1974. 264 p. \$45.00.

Non-governmental support of cultural activities in the United States since 1965. Includes libraries which have received grants and the amounts. The nature of the grant is not included and requires further correspondence.

37. Rockefeller Brothers Fund. The Performing Arts — Problems and Prospects: Rockefeller Panel Report on the Future of Theatre, Dance, Music in America. New York: McGraw, 1965. 258 p. \$4.95.

Includes survey of the status of the performing arts, individual, foundation and corporate sup-

port for the arts. Advocates the strengthening of local arts organizations and the broadening of their service to the community.

38. "Special Bicentennial Issue: A Roundup of Federal Funding Sources." Local Government Funding Report, October 13, 1975, pp. 1-20.

Tells what practical assistance is available to help local governments and other organizations.

39. U. S. Office of Management and Budget. 1975 Catalog of Federal Domestic Assistance. Washington, D. C.: U. S. Government Printing Office, 1975. Loose-leaf. \$14.50 including supplements.

Basic volume for all grants from federal agencies. Includes late information on National Foundation on the Arts and the Humanities.

40. White, Virginia P. Grants: How To Find Out about Them and What To Do Next. New York: Plenum Publishing Co., 1975. 285 p. \$19.50.

Discusses sources of information, methods of applying, compliance with civil rights and affirmative action regulations, cost sharing and matching funds, etc.

B. National Endowment for the Arts

Established by the Federal Government in 1965, this agency is the most important source of funding in this

field. The Endowment awards grants to individuals, state (and regional) arts agencies, and nonprofit organizations concerned with the arts. The following publications indicate scope of activity. Unless otherwise noted, all are free from the National Endowment.

41. Annual Report, 1974. 1975. 141 p. \$2.60. (Available from U. S. Government Printing Office, Washington, D. C. 20402)

Report of the National Endowment for the Arts and the National Council on the Arts.

42. Architecture and Environmental Arts Program: Guidelines, Fiscal Year 1976. 1975. 33 p.
43. City Options: Architecture and Environmental Arts. 1975. 95 p.
44. Crafts: Visual Arts Program Guidelines, Fiscal Year 1976. 20 p.
45. Dance Program: Guidelines, Fiscal Year 1977. 1975. 35 p.
46. Dance Touring Program: Guidelines for Dance Companies, Fiscal Year 1977. 1975. 11 p.
47. _____: Guidelines for Sponsors, Fiscal Year 1976. 1974. 12 p.
48. _____: Guidelines for State Arts Agencies, Fiscal Year 1977. 1975. 16 p.
49. Education Program: Artists-in-School Guidelines, Fiscal Year 1976. 1975. 35 p.

50. Expansion Arts Program: Guidelines for Funding Assistance for Community Arts Projects, Fiscal Years 1976 and 1977. 1974. 15 p.
51. Guide to Programs, 1975-1976. 1975. 99 p.
Designed to help individuals and organizations determine if their project is eligible for assistance from the National Endowment.
52. Jazz, Folk and Ethnic Music: Music Program Guidelines, 1975-1976. 1975. 15 p.
53. Literature Program: Guidelines for Fellowships for Creative Writers, Fiscal Year 1976. 1975. 5 p.
54. Museum Program: Guidelines, Fiscal Year 1977. 1975. 44 p.
55. Music Program: Guidelines, Fiscal Year 1977. 1975. 44 p.
56. ———: Guidelines for Fellowship-Grants to Composers/Librettists, Fiscal Year 1976. 8 p.
57. National Endowment for the Arts: What It Is — What It Does. Brochure.
58. Opera Program: Music Program Guidelines, 1976-1977. 1975. 16 p.
59. Symphony Orchestra Program: Music Program Guidelines, 1976-1977. 1975. 16 p.
60. Public Media Program: Guidelines, Fiscal Year 1976. 12 p.
61. Theatre Program: Guidelines, Fiscal Year 1977.

1975. 22 p.

62. Visual Arts Program: Guidelines, Fiscal Years 1975 and 1976. 1975. 23 p.

C. National Endowment for the Humanities

This organization, created by Congress in 1965, provides assistance for the study of culture, while the NEA assists the actual creation and performance of art. A selection of NEH publications follows.

63. Division of Research Grants: Research Program, 1975. 1975. 16 p.
64. Education Programs, 1975. 1975. 45 p.
65. Information for Librarians on the Division of Public Programs. 1976. 2 p.
66. Ninth Annual Report, 1975. 1975. 148 p. Free.
Libraries can apply for support of Bicentennial programs and programs to increase understanding, appreciation, and use of the humanities among the general public.
67. Program Announcements, 1975-1976. 1975. 42 p.

D. Periodicals

68. Federal Register. Daily, Monday through Friday. Washington, D. C.: U. S. Government Printing Office. \$50 per year.

Important source for those seeking federal funding. It is the first place of publication for ongoing programs which eventually get into the

Catalog of Federal Domestic Assistance. It includes Program Guidelines. The section on Proposed Rules and Regulations announces new grant-making programs and gives the public an opportunity to participate in rule-making before the adoption of final rules.

69. Foundation Grants Index. Bimonthly. Compiled by the Foundation Center. New York: Council on Foundations.

Record of currently reported foundation grants of \$5,000 or more. Appears as part of Foundation News.

70. Foundation News. Bimonthly. New York: Council on Foundations. \$15.00 per year.

Includes Foundation Grants Index, which updates the Annual, six times a year.

71. Grantsmanship Center News. 8 issues a year. Los Angeles, Cal.: Grantsmanship Center. \$10.00 per year.

Identifies potential funding sources, reviews recent pertinent literature, suggests techniques for obtaining grants.

72. Local Government Funding Report. Biweekly. Washington, D. C.: Government Information Services. \$250 per year full member; \$135 per year associate member.

Guide to sources of federal aid. Federal Register Report summarizes all official notices and announcements by the various federal agencies relating to federal funding for local governments. Congressional box score — current pertinent federal legislation.

73. MCA Newsletter. Monthly. Detroit, Mich.: Michigan Council for the Arts. Free.

Lists grants to arts organizations, budget items of interest, news items, etc.

74. Michigan Bicentennial Bulletin. Irregular. Lansing, Mich.: Michigan American Revolution Bicentennial Commission. Free.

Bicentennial news, usually a single-sheet summary.

75. Michigan Bicentennial Review. Monthly. Lansing, Mich.: Michigan American Revolution Bicentennial Commission. Free.

76. Washington International Arts Letter. 10 issues a year. \$16.00 per year.

E. Publishers' Addresses

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